



SEVEN DAYS

**POWER
SHIFTS**

PAGE 11

Yakkee shuts down
NG Advantage Press

Growing Pains

Can local farmers keep feeding
Burlington in an uncertain climate?

BY ALICE LEFFERT P. 50


MARKET FORCES

PAGE 14

Good, bad and ugly on Church St.


POP GOES THE SHOW

PAGE 36

A night at the fair with Ke\$ha


SOUR PUSH

PAGE 42

The alchemy of pickling

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**FRONTIER GUIDE
7 DAYS**

J. Herring, E. J. Hall, E. J. Hall, & J. Hall

FISSION

ACCOMPLISHED!

Tensibly charming, beautiful names. That's what Vermonters have wanted a long time to hear. Embury Corp., the New Orleans-based owner of The Vermont Garden

in Roman amount to
a shuffling down the
pile by the end of
July.

is a restless
statement. Endicott
chairman and CEO Leo
Derwatt said Maine
Inc.'s diverse rail-
road portfolio, including
wildlife state affairs, re-
ports to investors
includes a listing
of the company's
41-year-old heavy
equipment division.
A "technical skill"
in the natural gas
market, combined with
wildlife management

Fuel of nuclear power around the globe proved the decision. Governor Peter Dinkins called the ordinance "the right decision for Vermont." And Senator Bernie Sanders said he was "delighted" with the news saying the measure "will allow Vermont to become a leading nation toward safer and more economical sources of sustainable and renewable energy like solar, wind, geothermal and biomass."

But the final chapter on Vermont is one and only further notice has yet to be written. As Ken Pined reported Thursday on *THE SOURCE*, *The Green Days*

political blog: Vermont faces at least a decade of decaying infrastructure and silt cleanup. And, according to what has passed down to us, there may not be a cure.

ministry in the VII
classroom, and every
parent got that
jolt.

Quarterly
Gustington
consulting firm
Forrestalls was
the first to sound
the alarm. In 2003
alone, projected
shortfalls in the V
disseminating fund
were estimated
at \$1.4 billion. And
quarterly bill on-
doers more than
tripled, with re-
bate and cover-
ment to rise —

Quadrantary's Oyst. dist. symposium and likely take place in 2010.

Based on his experience dismantling other rules around the country, Garfield recommends that regional leaders keep a sharp eye out for problems that could jack up the final price tag, including underground leaks of sensitive material, such as e-mails, documents and calendar notes that are sent back at VP's discretion. Connecticut voters' upset the dispatchers thereby about \$1.5 million, Garfield believes.

facing facts



修德尚武

Michael Jackson got out of a death sentence, a life-planning dilly by the manhood he stole. Took bad also didn't have all those emotions.



PAULINE POHLS

Abortion opponents
are fighting for
personal and class
Pleasant. Parents have
employees
and partners
Entertainment Weekly
or anti-roman?



BETTER LATE THAN
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REVEN
The state dropped charges against John Garry, convicted of murdering his wife—in 1994 Garry shot the 33-year-old



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That's how inside University of Vermont students could save the land if they're caught with drugs or alcohol.

TOP FIVE

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- 1 **'Burlington's Civic Center Unleashes New Look on Hometown'** by Karen J. Kelley. How Bill Ward and Burlington's new administration will change the Burlington Civic Center building and its use.
- 2 **'Residents Drive, Shop, and How Burlington's New Look on Hometown'** by Karen J. Kelley. The Vermont town's new look on hometown, including its new, new look on hometown.
- 3 **'The Show Shop Makes Music, Bantam's Country'** by Dan Ladd. How Vermont's new look on hometown is setting up a new look on hometown.
- 4 **'State Dishes: New Look on Hometown's Food'** by Karen J. Kelley. How Vermont's new look on hometown is setting up a new look on hometown.
- 5 **'State Dishes: New Look on Hometown's Food'** by Karen J. Kelley. How Vermont's new look on hometown is setting up a new look on hometown.

Figure 14

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READER REACTION TO RECENT ARTICLES

Last week's letter in response to a story about Arlington City Councilor Rachel Siegel offended at least a few readers. Rumor's it was a tough call, but in the end, we decided the issues expressed therein perfectly illustrate what Siegel went into politics to fight.

with Ron Huloff, but I do understand why he would write what he did. What I don't get is why you would print it.

Jacqueline S. Weinstock
SCHOOL OF BUSINESS, UNIVERSITY

On July 11, *Seven Days* profiled Burlington's newest city council members, Rachel Siegel [Leffitt, Whittani and Quaker Rachel Siegel is Shaking Up the Burlington City Council?]. While the author, Revie

Kelley, outlined Segely's accomplishments as the mascot, the text drew the reader's attention to Segely's personal history but family composition and sexual identity. Kelley seemed to be saying that identity politics is an adequate platform on which to base municipal policy. Not for example, Segely's "most significant accomplishment," an ordinance establishing a protest-free buffer zone around the Planned Parenthood clinic, while well-intended, established a dangerous precedent. Protesters can now conceivably be arrested by the city from disrupting



TIM NEWCOMB

[illegible]

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SALES ASSISTANT: Theresa Reynolds

contributing authors
 William A. Adams, Jr., *University of California, San Diego*
 Edith E. Emswiler, *Johns Hopkins University*
 Ronald E. Bailey, *Rockwell International Corporation*
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ILLUSTRATIONS

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[illegible]

the Copyright Act to help authors and publishers to understand the new provisions. The Copyright Commission has also been set up to monitor the implementation of the Act and to advise the government on any amendments that may be required.

END PAGE TWO BURLINGTON, VT 05402-1004
BOE 04-4 3434 SEVENFOXTYFOUR

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A black and white photograph of a woman with short dark hair, smiling and posing in athletic wear. She is wearing a dark tank top with a Puma logo and dark shorts. She is standing in front of a wall with a large Puma logo and a circular graphic element. The overall style is vintage and energetic.

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Keywords: child sexual abuse; disclosure; social support

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the MAGNIFICENT 7

MUST SEE, MUST DO
THIS WEEK
COMPILED BY
COURTNEY COFF

① MONDAY 02 AS HE SEES IT

Standup comedian **John Mulaney** is a man of his word: The former *Saturday Night Live* writer — and cohost of *Stuffed*, the eccentric nightclub correspondent on *Weekend Update* — has made a name for himself with observational humor. A gifted storyteller, the comedian shares side-splitting anecdotes from his life.

READ MORE ON PAGE 52

② THROUGH SATURDAY 30 THE SMALLEST DETAILS

Mary McCormack likes to look at things up close. In her show *"Requiem for a Dream and Radiant Creatures"* on *Worldwide Works*, contemporary small-artists' work reflect the Boston-based artist's affinity for "glorious" present-in-nature. McCormack's paper exploration viewers to connect with the subject matter, line by line.

SEE GALLERY PROFILE ON PAGE 68

③

THURSDAY 29

All in the Family

Not one, not two, but three events showing film about the stage when the *Queer Streets Band* performs. These stand-out outings — who have performed with Willie Nelson and brought home the Nobel at New York City's Lincoln Center — bring vibrant audiences and a unique blend of genres to their own version of American.

SEE CALENDAR LISTING ON PAGE 47

④

SATURDAY 30 & SUNDAY 01

Open-Air Wares

When you seek handcrafted jewelry, locally woven textiles or boldly painted ceramics, the *Mad River Valley Craft Fair* has something for everyone. The outdoor marketplace features more than 100 juried artisans who display their work in a pastoral setting amid live music, kids activities and more.

SEE CALENDAR LISTING ON PAGE 48

⑤

SUNDAY 01

Man of the Land

In the 1930s, Aldo Leopold was the country's lead big wildlife conservation authority. In many ways ahead of his time, his intellectual achievement helped develop sustainable agriculture, among other ecology of initiatives. The Emmy Award-winning documentary *Green Fire* captures his life and legacy as seen through the eyes of current environmental scientists.

SEE CALENDAR LISTING ON PAGE 51

⑥

FRIDAY 30

"Winter" Wonderland

Love summer but dreading to let the slopes? Head to *Golden Valley* for the *Let's Go Love Ball* Jam, where transportation "buses" take you to six local breweries, scenic overlooks and outstanding hills to enjoy views for skiers and riders. Participants show off their talents as they compete for prizes, making the best of both seasons.

SEE CALENDAR LISTING ON PAGE 50

⑦

SUNDAY 01

Chart Topper

After a winning set of our cover story *Things That Make Us Wonder* featuring the music, "This morning I wish I could be a dog" — "How Do You Like Me Now?" — we've added it to a major radio and TV hit. The song, by independent artist — including Artist of the Week, *Harmony of the 2011 American Country Awards*. The number one song is the ground stand stage at the *Champion Valley Fair*.

SEE CALENDAR LISTING ON PAGE 52



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Governor Lisman?

Two years and \$800,000 after launching an ambitious political advocacy group, **KEVIN LISMAN** says he's preparing for "phase three" of his precursor bid to reshuffle Vermont state government: photo-in-the-ground, Statehouse lobbying campaign.

"People always say, 'So what are you going to do with that? Send us your report?' Well, maybe," he mused. "Well, direct investment leader says, 'But what we're going to try to do is move the state and those who would govern us. So we intend to be in Montpelier in January.'"

What Lisman and his nonprofit advocacy group, Campaign for Vermont, will lobby for remains to be seen, but you can bet it'll have something to do with his favorite buzzphrase, "transparency." He hints it may involve a new ethics code and financial-disclosure mandate for public officials.

For many Vermont politicians, the question isn't what phase three of Campaign for Vermont will look like but whether Lisman is actually plotting a phase four challenge to Gov. **PETER SHUMLIN** in 2011.

"We're all suspicious it's something, because that's how we're built," says the state's top elected Republican, Lt. Gov. **PAUL SWART**, who's counted himself (and of the gubernatorial race. "But I've solid been point blank when he wants to do, and he says, 'I just want Vermont to be a better place.'"

The speculation isn't unreasonable. Since November 2010, Lisman has placed more than \$800,000 of his own money into Campaign for Vermont, he says — roughly \$300,000 of which he got to purchase mail, TV and online ads starring Lisman himself.

"Imagine a world in which all Vermonters can find secure and have the opportunity to prosper," Lisman says in one typically generic ad he has been casually against the counter at a diner. "Well, that's our mission at Campaign for Vermont."

Meanwhile, the 46-year-old former resident has been running the state, taking local power brokers out to breakfast and holding a dozen community forums to brainstorm solutions to the state's problems. This summer, he hired seven part-time, paid interns to staff a "transparency advocacy team" charged with marching on parlors and organizing booths at county fairs. As of last week, more than 700 Vermonters had signed on to CFV "petitions," 5000 had put themselves on its mailing list and 770 had joined the group on Facebook.

While that may sound like the handwork of a lobbyist, Lisman says, Lisman and his associates say it's not such thing.

"It's a really interesting thing in Vermont. The minute you open your mouth and start raising opinions that aren't staged, everybody tells you that you can run for public office," says **MARY ALICE MCNEIL**, a CFV cofounder and executive director of The Boys & Girls Club of Burlington.

Over coffee one recent morning at Truist Hotel's in South Burlington, Lisman quietly chided a political columnist for broaching the subject of electoral politics. Though he's committed himself to influencing public policy, he says, he wants to do it "in an unconventional way."

"The normal way is go into politics, run for the legislature, be a stateboard member," he said. "I thought there would be a different path, and that would be to present ourselves to us think we are non-partisan, not connected to parties."

PETER SHUMLIN WILL TEAR HIM LIMB FROM LIMB.

KEVIN ELLIS

Lisman was joined at the breakfast table by third-generation lobbyist **WALTER SHUMLIN**, who coordinates CFV's work out of her Montpelier office, and **KEVIN KIMMEL**, a fresh-faced Norwich University grad and member of the "transparency" team.

For much of the hour, Lisman argued that he was a new approach to advocacy, but he was filling back on empty political choices "practical ideas," "alternative paths" and "pragmatic solutions to thorny problems."

Asked to sum up his group's core philosophy in a sentence or two, Lisman mumbled on and on.

"We think there are challenges, and we think we can offer solutions," he said in his best shot at a succinct answer. "And we think we can connect, through coalition building, the people we elect to govern to change their perspective and choose a new path."

Say what?

For a guy who forewarns any interest in public office, his answer — or nonanswer — to the question of whether he'll challenge Shumlin was as dodgy as answers get.

"Well, right now we are entirely focused on Campaign for Vermont," he said. "And whether that was a yes or a no, Lisman responded, 'No plans in.'"

No plans to OK. Does that mean you are affirmatively saying, 'I will not run for governor in 2011'?"

"I'm affirmatively saying that as what I do. This is what I'm good at," he said.

That's not very affirmative. "I think it is," Lisman countered. "But you're not liking it out, obviously. I don't give you any thought," he said. "I don't take it seriously."

Neither do some in the professional political class.

"There's no shortage of people in this world who are deluded enough to think they can be governor," says Democratic lobbyist **KEVIN BLUM** of KBE Partners. "There are just as many people who think they can compete against professionals like Peter Shumlin is a professional. And Peter Shumlin will tear him limb from limb."

On the other side of the aisle, Vermont Republican Party chairman **JOE LAMAR** says he's not jumping all in way to meet Lisman — and he's too skeptical about whether the Statehouse resident can overcome his politically problematic past.

"What can I say? How else can I better describe 40 years of making my money on Wall Street and be a Vermontian now? Look, yes," "Nobody should denigrate his ability to do that, but there'll be some issues that would arise around his background, I suppose."

Scott echoes the point, comparing Lisman to another wealthy self-made man who lost it: "It's unlikely to be **ANDREW MANDER** in 2004."

"I thought **HOW MANDER** was an interesting guy, as well, who had a lot of good ideas, but because he had a lot of money, that was one of his disadvantages," the lit guy says. "I'm not sure that's an attractive attribute necessarily for a candidate."

That may be true, but there's no denying that the Old North State native is a Vermont — and a self-made man. After graduating from the University of Vermont in 1970, he moved to New York City in 1970 to work as a file clerk, morphing along as a bartender and taxi driver.

Lisman joined the investment bank Bear Stearns in 1984 and became co-head of global equities three years later. Over the next 21 years, he says, he grew his division from a \$50 million backdoor into a \$2.5 billion business, eventually managing 1280 people.

But in March 2008, Bear Stearns collapsed under its own weight. After overhauling and reorganizing derivatives, the company was forced by the Federal Reserve to sell itself for \$2 a share to J.P. Morgan — a decision that cost Lisman "thousands," according to the New York Times.

Forget Parking Problems, Shoplifting and That Pesky Lawsuit: Business Is Booming on Church Street

BY KEVIN J. KELLEY

The Church Street Marketplace looks its best in high summer. Crowds of locals and tourists are around street performances, line up at food carts and jam into the 60 restaurants, bars and retail shops on the four-block-long pedestrian mall.

Only a single spot is currently vacant. It's the previously problematic "top block" between Cherry and Pearl streets, where five stores had been unoccupied as recently as a year ago. The mall estate to Burlington's desire, thriving shopping precinct commands some of the highest commercial rents in Vermont — up to \$40 per square foot.

But even as they court their cash, Church Street merchants worry about troublemakers and pushovers: scoring away customers. Along similar lines, some shopkeepers are taking a "loss prevention"—the retailer's euphemism for shoplifting.

Curbing such antisocial behavior was the goal of the nine-page ordinance the city council adopted earlier this year. It triggered controversy — but not among Church Street merchants. "There's been a noticeable improvement since the ordinance took effect," says marketplace director Jan Redmond. "Businesses generally say it's working."

Police chief Mike Schirring agrees the ordinance is proving effective. He suggests that the threat and actual orders of banishment from the marketplace have made disruptive incidents less common. As of mid-August, Schirring reports, 38 persons have been cited from Church Street for one day, four have been banned for one month, and one has been told to stay away for a full year.

Local civil liberties attorney Sandy Burch has filed suit seeking suspension of the ordinance, partly on the grounds that it is unconstitutional to designate persons who have only been charged with — not convicted of — offenses such as disorderly conduct, vandalism and possession of open containers of alcohol. Defenders of the ordinance argue that banishment is a necessary response to such behaviors because the courts are too clogged to impose timely punishments.

Justice also proceeds slowly in the case of individuals charged with shoplifting, says Burlington Business Association director Kelly Devine. "The court system can't send the message

that you'll be swiftly punished for doing this," she comments.

And Schirring points out that "repetitive" retail thieves are responsible for a significant proportion of the pilfering on Church Street. "Addiction issues" mostly account for that pattern, he says.

It's not just as often as two that guns stolen, Devine notes. "Someone can run out with a whole stack of guns, so you just know it's about recycling," she says.

Shoplifting was a key reason for Old Navy's relocation from Church Street to Maple Tree Place in Williston, Redmond

Moran had been eager to move from Cherry Street onto the marketplace for the past three years, "but there haven't been a lot of open spaces," Zide notes. "We jumped on it" when a store half the size of Moran's previous outfit became available, she says. And the move has paid off, even though she's paying almost twice as much rent on Church Street as she did on Cherry. Zide says.

Like other merchants on the pedestrian mall, OGS's Sherman says he's generally getting value in return for the mandatory dues paid for broad marketing efforts coordinated by the

as a "senior exception." Marketplace commissioners agreed at the time that large-scale tenants such as JC Penney, Woodworth and Magnans then doing business on Church Street were so valuable in the larger marketplace between the downtown marketplace and the University Mall in South Burlington that it justified extending them a big break in assessed fees. Also part of that deal: Stores eligible for the "senior exception" have to pay only 40 percent of the commissions fee.

Now the Marketplace Commission, which functions as a self-governing unit of city government, could use a break itself. It's raising a consolidated debt of \$384,000, two-thirds of which it racked up in fiscal year 2012. The largest figure is not ink for that year was an unbudgeted \$60,000 for added security. From June to September, the marketplace hired guards to patrol alleyways and delivery entrances from 8 to 7 a.m.

The new costs are response to what the marketplace's fiscal year 2013 annual report describes as "a serious increase in vagrancy, public indecency and disorderly conduct." Specifically, the rental costs were assigned to prevent "sleeping, defecation/urination, alcohol and drug use behind our properties," the report says. "The program was effective but expensive."

Claiming that the mission had been accomplished, the marketplace got up the cashed-up security. The annual report notes that it's now implementing a variety of cutbacks in order to balance a "very lean" \$926,000 budget that has been strident due to large part to "unanticipated capital repairs," including patches to a "failing electrical system." The lighting system on the 32-year-old marketplace has three underground \$1.2 million modernization, largely covered by a federal grant.

But the current fiscal year, the marketplace expects to register \$97,000 more in revenues than it racks up in expenses, with the surplus to be applied to deficit reduction. Redmond says savings are being achieved through cuts in travel, administrative overhead and staff salaries, which last year totaled \$345,000 for seven full-time employees and a few part-timers and consultants.

The marketplace also reaps revenue from licensing fees it charges street vendors. Similarly, restaurants that set up sidewalk cafés must pay extra

**SHOPLIFTING
WAS A KEY
REASON FOR
OLD NAVY'S
RELOCATION
FROM CHURCH
STREET TO MAPLE
TREE PLACE IN
WILLISTON.**



The 2006 market relocation of Church Street.

reveals. "The former Borders bookstore's misrepresentation practices were also a factor," he says. And "Moran's losses themselves for the days when their drug cart" directly across Church Street from the department store, Redmond adds.

Mary Sherman, owner of Outdoor Gear Exchange, says shoplifting remains a serious problem for her business, even though one of his employees works full time overseeing OGS's security services. Losses from theft have not been reduced since his store moved from Cherry Street two years ago into the former Old Navy space, Sherman notes.

Moran, however, brushed the reports aside. "The storefront boutique has experienced 'a lot less theft'" in the two months it's been on Church Street, says co-owner Tracy Zide.

nearby Church Street Marketplace Commission. The fee also pays for services beyond those supplied by the city, such as rapid-response snow removal.

But the Marketplace Commission has struggled in recent years to cover those costs without levying the "senior-exemption fee" paid by all merchants on Church Street. It's currently set at \$2.75 per square foot of ground-floor space, up to a maximum of 20,000 square feet. Burlington Town Center, the mall within a mall, thus pays the fee on only a tenth of its 200,000-square-foot of selling space, and with its 22,000 square feet on the corner of Church and Cherry, Outdoor Gear Exchange goes a break as well.

The maximum amount of space taxed in the form of the common area fee was put in place in the early 1990s

for their use of a portion of the public right-of-way. Each type of kiosk are structured in tiers, food court vendors pay more to operate on the city hall block than on the top block, for example, while a sidewalk café offering only pastries and coffee costs its proprietor less than one serving full meals and alcohol.

Burlington city councilors did not raise the marketplace's budget issues during a recent session at which Boardman and commissioners Phil Merrick and Brady Singh presented the annual report. Council members were more curious about the mix of local and national shops on the mall. Boardman asserted there that Vermont-owned businesses make up the majority of marketplace outlets. In a subsequent email he specified that 77 percent of the shops are under local ownership — not counting the stores in Burlington Town Center, which mainly hosts national chains.

Reduced also offers a profile of Church Street shoppers, based on a wedding survey conducted by merchants two years ago. It found that 55 percent of customers live in Chittenden County, while the rest were from elsewhere in Vermont or from 44 other U.S. states, five Canadian provinces and 17 countries.

It's that large, broad customer base that leads side-street retailers to eye the marketplace. Many would gladly relocate there — if they could afford the rent. A reliable number indicated in a marketplace-sponsored survey last year that they'd be willing to raise up something in order to get a bigger piece of the action that now stays centered on Church Street.

Preliminary discussions are under way, Boardman says, on setting a side-street fee, smaller than the \$2.75 per square foot charged on Church Street proper. In exchange, the marketplace would launch promotional initiatives on Cherry, Bank and College streets that could include banners, lighting displays and an extension of the brick-and-white way. Any move to expand the borders of the marketplace, even if only for marketing purposes, would require approval by the Burlington City Council.

Five side-street business owners or managers interviewed by Seven Days said they were interested in learning details of the proposal, especially the

size of the fee that might be assessed.

But Adriana Smith, manager of the year-old Lacking woman's clothing shop on College Street, says her business is doing fine as is. "We're happy to be where we are," Smith declares. "A lot of our customers are Vermonters who don't necessarily always want to shop on Church Street."

Beth Garbo, owner of TickTack Jewels on Bank Street, echoes that assessment. "We're happy with the way it is now," she says. "We already get a lot of foot traffic from the garage" across the street, Garbo notes.

That main marketplace parking structure is now almost 40 years old and in need of a costly rehab, notes the BIA leader Devine. But in part because city taxpayers are unlikely to want to spend "several million dollars" for such a fix-up, she says, the association is exploring alternate sources of revenue. That effort is related to a plan to establish a downtown parking district that would vet all three municipal garages and most privately owned lots under single management.

Such a move could produce cost-saving efficiencies while providing the city greater flexibility and, potentially, higher tick capacity to accommodate cars downtown. Devine says Parking fees could be made to vary from facility to facility, for example, and perhaps also be adjusted in accordance with time of day or night.

Businesses grouped into a Downtown Improvement District covering the entire area from Lake Champlain to South Wisconsin Avenue and from Maple to Pearl streets already pay a combined \$300,000 a year to a fund the city's cost of providing two free hours of parking at its garages. The payment results from a 1994 agreement by downtown businesses to contribute paying a portion of Burlington's additional property tax levy on commercial enterprises. That extra assessment was eliminated as a result of the state reforms in education funding initiated through Act 60.

Sorting out parking plans is the marketplace's top priority at present, Boardman says. The possibility of levying fees for side-street or merchants won't be addressed in a focused way until the car question gets answered. And that won't be easy, Devine acknowledges. "People can get very emotional when it comes to parking," she says. ☐

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Milton Firm Creates a "Virtual Pipeline" for Big Natural Gas Customers

BY KEN PICARD

This week, Entergy announced that it's finally pulling the plug on Vermont Yankee. The main culprit for killing the New England nuclear power market — cheap natural gas — is the same fuel that's driving the astonishing growth of NG Advantage.

The Milton headquarters of NG Advantage looks more like a truck stop than a start-up company that's altering the energy landscape of New England. Two temporary office trailers and six tractor trailer cabs are parked in the asphalt lot near what look like two ordinary fuel pumps.

In fact, the pumps are dispensing natural gas via truck to a growing number of commercial customers that can't get it by any other means — the first natural gas delivery business of its kind in the nation. In the six months the company has been operating, it's become one of Vermont Gas Systems' largest natural gas customers, last week NG announced plans to open a second facility in New Hampshire.

NG Advantage has found a business opportunity in the widening gap between the cost of natural gas and other fuels such as oil, propane and used pellets. In effect, it's created a "virtual pipeline" that allows some of New England's largest fuel customers to switch to natural gas years before a real pipeline ever reaches them. It does so by tapping into the Vermont Gas Systems supply that comes down from Canada to Christened Casway. After compressing and leading the fuel into its own specially designed tanker trailers, NG trucks the compressed natural gas, or CNG, to energy-intensive consumers, such as hospitals, universities and paper mills. If these customers could buy directly from Vermont Gas, they would likely pay about 50 percent less for energy, with NG, which has additional piping costs, they save between 30 and 40 percent.

NG Advantage has another selling point: conversion to natural gas is "pricier" CNG burns much cleaner than other fossil fuels, emitting fewer particulates and greenhouse gases. Gov. Peter Shumlin's long-term energy plan calls for dramatically expanding natural gas use in Vermont, which includes support for extending the pipeline to

Middlebury and Rutland, increased gas-fired electric generation and expanding the use of CNG-powered fleet vehicles.

Lawrence Miller, Vermont's secretary of commerce and community development, is an unabashed supporter of NG Advantage and its potential to spread natural gas use to businesses outside of Christened and Franklin counties currently served by the pipeline.

"Anytime we can deliver cost improvements in the energy portfolio, I think it's very important we do so," Miller said. "We can't afford to meet our climate objectives by just having manufacturers go out of business. That just won't work."

The couple who started NG Advantage, Tom and Mary Evelyn of Swanton, have a long history of starting and running innovative businesses. In the mid-1990s, Tom Evelyn conceived, launched and ran AT&T's first internet service provider, AT&T WorldNet Service. Then in 1997, the Evelyns turned up to find TWC's Cary, a NASDAQ-listed company that provided wholesale VoIP or internet-based telephone calls. By 2000, TWC had become the world's largest internet telephone network, with customers in more than 175 countries.

Tom Evelyn later served as Vermont's chief technology officer and "stimulus czar" and oversaw the distribution of federal stimulus dollars. Mary Evelyn was the founding chair of the Vermont Telecommunications Authority. Both had noticed when they decided to launch NG Advantage — their latest venture — two years ago.

Evelyn said the idea of trucking natural gas to large industrial customers off the pipeline first occurred to him while working as a federal grant application writer for Vermont's business and businesses with smart electricity centers. When he saw that the wholesale price of electricity had declined due to lower natural gas prices, he realized he was looking at a long-term phenomenon.

"I like to think about what opportunities there are when all the assumptions change," Evelyn explained. He and his



WITH NG ADVANTAGE, TOM EVYSLIN SAW A CHANCE TO CAPITALIZE ON ANOTHER "DISRUPTIVE CHANGE" IN AN INDUSTRY — IN THIS CASE, NORTH AMERICA'S NATURAL GAS BOOM.

wife had exploited a similar opportunity back in the 1990s with TWC when the price of long distance phone calls and internet connections began dropping precipitously. With NG, Evelyn saw a chance to capitalize on another "disruptive change" in an industry — in this case, North America's natural gas boom.

For decades, the price of oil and natural gas dovetailed each other. If major manufacturers weren't located on a gas pipeline, it didn't make financial sense to truck the gas to them.

However, with the advent of new extraction technologies in the last decade,

notably, horizontal drilling and hydraulic fracturing, aka "fracking," it has become economically viable to recover gas from locations no one had previously thought possible. Suddenly, businesses off the pipeline were at a disadvantage compared to competitors that were on it. When Evelyn began seriously considering the NG Advantage model, the price of natural gas was at an all-time low. NGU had finally dropped low enough that, according to his calculations, the business model could turn a profit.

Still, Evelyn had to convince New England's large energy users to make the switch. That proved easier than expected when he identified customers that "had to do something new because they had no other choice. They had to get their energy costs under control, or else."

Another imperative, as 70-year-old Evelyn saw it, was to find someone young and successful to be the "face" of the company. In April 2011, the CEO job went to Mike Landsville, the executive secretary of administration for former governor Jon Douglas. In October 2011, Gov. Peter Shumlin tapped him to oversee Vermont's recovery efforts after Tropical Storm Irene. As soon as his first tour was finished — "Peter I needed Mike to fix the roads for us," Evelyn quipped — the Evelyns approached him last week, the three-month CEO was on vacation.

Tom Evelyn admits that the energy sector was new to all of them. But both he and Landsville had previously served as secretaries of transportation. Evelyn from 1981 to 1982 until then governor Richard Snodgrass, Landsville from 2006 to 2008 under Douglas.

Evidently, their collective savvy in navigating the world of regulatory affairs paid off. In 2011, NG Advantage asked the Vermont Public Service Board to formally declare that if it didn't have jurisdiction over the new breed of energy business. Although NG Advantage planned to sell natural gas just as Vermont Gas does, the company argued that it would

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Photo by Ben Scott

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Burlington Skate Park Construction Delayed – Again

BY KEVIN J. KELLEY

The construction schedule for Burlington's million-dollar waterfront skate park has again been pushed back.

The postponement, which has not been formally announced by the city, is drawing a cynical response from disappointed skateboarders. And while Miro Weinberger says he still intends to make good on his pledge to "get things moving again" in Burlington, the lag in developing the skate park will reinforce suspicions that major public projects seldom get completed on time in the Queen City.

The decision to wait until next spring to start work on the envisioned world-class skating facility results from bids for the project coming in "a couple of hundred thousand dollars" above the budgeted sum, says Peter Owens, director of the Community and Economic Development Office.

Weinberger adds that the city determined it would be "more prudent" to wait several months rather than start work in September, as had been planned. Bids are likely to be lower in the spring, the mayor speculates, because, he says, it was mainly the cost of pouring and making concrete in winter that accounted for the unexpectedly high price tags proposed by two construction firms. The city hopes to monitor at least a third bid in the spring for this "pretty sophisticated" work, Weinberger says.

Two of the dozen or so skaters using the existing park southeast of the abandoned Morris Plant last Saturday didn't seem surprised by news of the postponement.

"It's too bad, but I'm used to the city making promises and not fulfilling them," commented Justin Koskin. He had been a member of a coalition formed in 2010 to push for construction of a new park.

Another skater, Dorey Winchick, predicted, "If they don't build it, Burlington is going to get lamer." He added, "If it doesn't happen right away, it's not going to happen."

Several skaters pointed out, however, that the city has made significant improvements in the 12-year-old wood-and-metal park. "It's a lot safer now," said Koskin, who noted there are no longer jagged pieces of metal protruding

from surfaces. The existing skate park will stay open while the new facility is being built next summer.

Ward 3 Progressive City Councilor Vince Brennan said in an interview on Monday that he's "definitely disappointed" by the delay. "I feel for them," Brennan added in regard to the skaters who had voiced dismay. "Now it is being pushed back again, which is super unfortunate," said the councilor, whose ward includes the site of the proposed park just north of Morris. Brennan added that he's disappointed that the mayor has not shared news of the postponement with city councilors.

Construction was initially planned to start in the summer of 2011, with completion planned for the spring of 2012. But those dates came and went with no action due to a lawsuit filed by a nearby

RECREATION

resident, who challenged the city's Waterfront Access North project that involves infrastructure improvements near the Morris Plant and rebuilding of a stretch of the bike path between College Street and North Beach. Construction of the skate park is part of that plan.

Legal wrangling over the facility resulted in a court stay last year. And in November, Burlington voters overwhelmingly approved a \$6 million bond that helps fund the waterfront projects. The city then said work on the park would begin this September.

The mayor now says that construction will start next April and be completed by the fall of 2014.

Some prep work is set to begin within the next couple of weeks, Owens says. A tunnel that fed coal from the railroad tracks to Morris, passing beneath what is now the bike path, will soon be closed off, the CRDO chief reports. In addition, the defaced sculpted slabs of granite alongside Morris are to be moved to a site further south of the skater-friendly electricity generating station. That relocation is necessary in order for work on the skate park to get under way, Owens notes. Digging is also slated to start next month on a stormwater outflow pipe adjacent to Morris.

Rehab of the potholed and often-flooded section of the bike path near Morris is scheduled to begin a year from now, Weinberger says. There's no timeline for completing that work, he adds. ☐

lifelines

OBITUARIES, VOWS
CELEBRATIONS

OBITUARIES

Hon. Thomas M. Crowley 1936-2019 BURLINGTON

Hon. Thomas M. Crowley, 77, a lifelong resident of Burlington and well known throughout the state of Vermont, died peacefully with loving family by his side on Saturday, August 17, 2019.

Thomas was born in Burlington, VT, on September 30, 1936, the son of G. Bernard and Edna Mae (McKinnis) Crowley.

Tom graduated from Burlington High School in 1954 and from Saint Michaels College in 1958. He was employed in Windsor as Regional

for 1956 to 1959 (McKinnis) Crowley of South Hero, VT. Together they raised five children.

Tom owned and operated the Crowley Insurance Agency.

Tom served an entry level position and supervisor. He was elected to the Vermont Senate in 1982, then re-elected to the Vermont Senate in 1986, 1990, 1994, 1998, 2002, 2006, 2010, 2014, 2018, and 2022. He was elected to the Vermont Senate in 1982, then re-elected to the Vermont Senate in 1986, 1990, 1994, 1998, 2002, 2006, 2010, 2014, 2018, and 2022. He was elected to the Vermont Senate in 1982, then re-elected to the Vermont Senate in 1986, 1990, 1994, 1998, 2002, 2006, 2010, 2014, 2018, and 2022.

Tom is survived by five children: Edie Crowley, Charles Crowley, Crowley, Lynn

Helen and her husband Marty, Allison Crowley Gifford and her husband Owen, and Cathleen Crowley. Their mother, San Crowley, grandchildren Jennifer Conger, Douglas Gervelle, Marilee, Christopher Thomas and Kaitlyn, grandchildren Taylor and Kaitlyn, his brother David Crowley and his wife Nancy, and many nieces and nephews.

He was predeceased by his parents and his sister John Crowley.

A Mass at Christ the King

will be celebrated on Wednesday, August 21, at 10:00 a.m. at the Cathedral of the Immaculate Conception in Burlington. In lieu of flowers, memorial contributions can be made to Camp Tuckers, Inc., P.O. Box 590, Waterbury, VT 05671 or the Vermont Association for the Blind and Visually Impaired, 600 Kearsarge Ave., South Burlington, VT 05403 or please consider going to a local American Red Cross.

Arrangements were in care of Lukyan Funeral Home, 132 Main St., in Windsor, VT.

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What's in a Name? Mysterious, Devilish and Kinky Monikers in Vermont

BY KEVIN J. KELLEY

Many place names in Vermont reflect the idiosyncrasies and eccentricities that give our state its colorful character. This summer series has examined a few of them, showing that Burlington, for example, may have gotten its name because of a clerical error, and that a 19th-century PR campaign resulted in its neighboring city being called Winooski rather than Union.

Other installments have considered whether Rutland's name comes self-explanatorily and whether *Brattleboro* deserves its formal title "The One and Only."

Is Swanton named for its swans? Why does the mountain go by Mansfield and not Montpelier? Did John Dewey gotten his due to his heretics? And who, exactly, were Lyman Hunt, Lawrence Barnes and H.O. Winkler?

Swanton is a good time to punks: such trivia. But now summer is ending, and so is "What's in a Name?" As a grand

finale, we offer a collection of oddities that most usually does not exhaust the stockpile of Vermont's quirky identifiers.

SURVIVAL You can, like, totally chill in this corner of Caledonia, dude. And don't let your mellow be hampered by the knowledge that it's named for the Moss family. Back in the day, they'd be digging a quarry in that part of the Rutland County town.

THE MOST FLAMBOYANT POSTAL NAME THE GOVERNMENT EVER SANCTIONED FOR VERMONT GOT CHANGED TO ADAMANT IN 1906.

ADAMANT CORNER

You might expect a conservative state to limit to one—or none—the number of places with such a hedonistic association. Independent Vermont, however, has liberally applied this Lockian label to two locales, one in Windsor and another in Pawlet.

Earlier Major Swift's ever-helpful Vermont Notes that brimstone is an old name for sulfur and may hence designate a stinky rather than a deathly intervention. Alternatively, historians could one day discover that Delta bluesman Robert Johnson sold his soul at a crossroads in Windsor... or Pawlet.



HEARD HUNTER AND HUNTER No, the name is not derived from the town New Yorkers use for what New Englanders call a cub or a grizzly. That supposed discovery of the remains of a 16-and-a-half-year-old seal on the Champlain Island? It didn't happen!

In fact, the totem is named in honor of the two Vermont heroes who helped vanquish the Irish, Ethan and Ira Allen. It should also be noted that Ethan spent his last night on earth on the southeast tip of South Hero Island in a tavern

owned by his cousin, Ebenezer Allen. The Green Mountain Boy is said to have literally fallen off the wagon on his way home to Burlington in the early, ay, hours of February 12, 1789.

LARRY MAJOR SWIFT is stupefied by this one. He says there's no record of how this piece of land in St. Albans got its name. The best he can do is suggest that "folk etymology" produced an Anglicization of its title.

But here's war theory: The name comes from a particularly lithe leg.

QUICK LIT

"It was like thunder all day long. 'It was like Armageddon, I was in shock.' At that point, there was nothing else we could do. We just watched."

Those are just a few of the chilling testimonies quoted in **VERMONT'S NEW BOOK OF DAYS: Tropical Storm Irene**, Vermont's *Flash Floods*, and now *One Small Storm Saved Us!* (University Press of New England, 232 pages, \$27.95). Arriving just in time for the second anniversary of the storm devastation, this account from a Rutland freelance journalist offers both a comprehensive and a compelling overview.

Sure, Vermonters have read the stories before—or lived them. When organizers hear narratives around individuals whom the storm from the right before the storm through its aftermath and recovery. Among them are Heather Greer, who had to be rescued by human chain as her "gutter-perfect house" in Pittsford was engulfed; Wilmington clerk Louise Houghwater, who rushed to save her town records; and South Royalton organist graver Tim York. Harassed when born into a name—Hurricane Mats—that proved all too prophetic.

Shen gives these stories a depth they lack in most contemporary news accounts, and she provides valuable



context—including flashbacks to the ruinous 1927 and 1938 floods—that helps explain why no one anticipated the damage Irene wrought.

A real-life horror story, simply illustrated with color photos, *Deluge* follows its well-drawn characters through the second nightmare of FEMA bureaucracy. There were us that long outside the official floodplain is no guarantee of safety then ends on a hopeful note. "We're in luck, don't just close for a rainy day," it writes. "They have the skills, equipment, and compassion to respond when that rainy day goes to hell and beyond."

Vermonters' landscapes of steep hills, narrow roads, and burling breaks is

HISTORY

performers, that Crosby, Stills & Nash gave her one of their 1968 songs "Lady of the Island."

HOSEA WOLF. You'd figure this would be somewhere in the Sudbury/Winter/Lake Dunmore area, which is notorious for its boating posts. But it's actually a "local nickname," Swift informs us, for a winery area nestled Harvey Lake in Barre. *Yankee Place Names* makes no mention of the title (you heard it here first) that the Jimmy Buffett band's original lyrics were "Wister away again in Montpelier."

NETHER KIDDER. What? More Vermont devil worship? No, and in Leicester, no less.

Repeated claims by the Vermont Department of Tourism did not prevent Swift from confirming that Seton Kingdom is indeed situated in this Addison County town. But her back went away from a fall on a exposed, saying early that it was "thought to have been named by someone who had expected fertile, rolling acres and had received rocks and hills instead." The cover photographs.

SHIMMER MILK. As is the case with Brinsford Cemetery, there's apparently more than one of these in Vermont. That could be the result of misnaming, or

slacks, leaving company. In regard to the location in West Paris, Swift notes that the term indicates "a place where even a slack would be reasonable."

UNITY CORNER. Not what you're thinking. This former name for Northfield Center is reportedly derived from a charcoal burning plant once situated there.

WATER. "The most flashiest postcard name the government ever sanctioned for Vermont" got changed to Adirondack in 1906, Swift tells her readers. She speculates that the original name was likely derived from the behavior of some of the miners who panned casually in a village boating house. The name was changed at the behest of local quarry owner Clarence Whittier, who wanted something suggestive of the hardness of granite, Swift explains. Local residents readily agreed.

What Swift doesn't report, however, is that Whittier she intended on giving a similarly rough-and-tough name — Calais (pronounced "calais") — to a neighboring town (that used to be called Genesee). Whittier seized that other branding opportunity after the Lord mistook down fire and brimstone on that still-in Washington County cemetery. **B**

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Emergent Universe Oratorio

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Hinsdale writer **MELODY GRUBMAN**
explores the quieter side of this
landscape in *I Left My Soul in
Vermont: A Walker's Journey and
Quest Through Central Vermont Peak
Region* (Red Sun Books, 104 pages,
\$15.95). She guides readers through
23 back road jaunts — many of them
loops — in the Mad River valley. The
"backroads of Montpelier," Colas
Plantfield, Marshfield and beyond.

While it has plenty of handy
maps that make it no dry guidebook,
Grubman fills her routes with
lyrical descriptions and historical

anecdotes, and she includes sections
with titles such as "Walking as
Meditation." This book reads of
Vermont miles against straight lines
as they follow the lay of the land,"
she writes. "They climb hills, descend
along rivers and brooks, skirt along
open cornfields, made under the
canopy of dark woods, climb into
loaves, and sometimes descend into
secret fast flows. They are blind to
class. Rich and poor live side by side
separated by a stone wall, crumpling
under time... When we walk this
roads, we enter the tapestry by
following the thread that binds it all
together."

MARGOT HARRISON

The Lake Champlain Chamber Music Festival Draws Sell-Out, Multigenerational Crowds

BY AMY LILLY

The line of classical-music fans filing into BURLINGTON CITY ARTS for the free "Back on Church" concert last Thursday was as long it had to be cut off. Heading gratefully for the stairs, I glanced back at a sizable group of disappointed faces. BOC's small second-floor front room is perfect for experiencing chamber music — especially the consistently excellent concerts of the LAKE CHAMPLAIN CHAMBER MUSIC FESTIVAL — but its fire-code limit is 60.

"You're missing potentially being to an enthusiastic about evening," LCCMF's founding artistic director, **WESLEY**, said, closed the audience with a smile. Tall and attentively friendly, the violinist is known locally by his first name, "Oh, here comes Wesley," former Vermont governor **ANDREW LAND**, stated to my right, remarked as he entered.)

Rise is also known for populating his festival with world-class musicians fresh from Marlboro — the summer chamber-music festival *de jure* since based in the northern Vermont town. Today's concert was a solo program by cellist **MARY BROWN**, a 10-year Marlboro veteran who is as the faculty at the recently named Marianne Collage The New School for Music in New York City. Brown played Dvořák's piano trio in E minor at Marlboro's opening concert this year.

LCCMF concerts tend to draw audiences comprising every generation, and today's was no exception. I counted eight children who looked to be between 8 and 12 years old among the moms, college students, bearded and elderly. On the wilderness between me and **WESLEY**, 4 of Burlington, who began studying cello last year at the Wilder School in Burlington. He and his younger brother were accompanied by their grandmother, **CAROL BROWN**, a violinist who gives lessons in her Marlboro studio and at students' homes. I asked **WESLEY** if he would give me his assessment of Brown after the concert, and he signed with a decisive nod.

The cello began by explaining her "sort of collective" program, which finished with Bach's first cello suite after pieces by Georg Philipp Telemann, George Crumb, Dominico Gabrielli (practically the only composer writing for solo cello in the late 1600s) and John



IT IS AN EXTRAORDINARY THING TO SIT 10 FEET FROM A MASTER CELLIST AND HER INSTRUMENT.

Corigliano (his 1996 "Tancy on a Bach Air"). Then she positioned her bow and exhaled.

It is an extraordinary thing to sit 10 feet from a master cellist and her instrument. That enormous wood resonating chamber with its scroll-shaped contours, and Brown's powerfully matched arms and hands working the bow with every variation of pressure, created a sound so dramatically alive, it put the idea of soundings to shame.

Brown had the striking ability to oscillate from deeply moored to light and buoyant in a single, brief phrase. Crumb's 1953 Sonata for Solo Cello seemed tailor made to show off the range of sounds she could attain, and those covered the Crumb acoustic map from sine wave sliding to human pianissimo. In the Corigliano, Brown's range and sound were more like those of a violin.

Brown improvised much in Gabrielli's moment, in his church compositions are called. As she noted in her introduction, the composer left no dynamics markings (which were not yet standard) and gave a few black measures to be filled in at the musician's discretion.

The effect requested the audience held its applause between Corigliano's bowings and Bach's shifts, and the segue had the unexpected effect of making Bach seem to recently as the Italian American

composer (born 1938) — among whose former students is **DAVID LINDEN**, the LCCMF composer-in-residence.

"Awesome" was **WESLEY**'s response after Brown had finished his lively last movement of Bach's suite, the *giga* (No. 3). "It felt to me like she was playing a guitar," he adds.

"It blew me away," agreed the boy's grandmother. "Her ability to change tone within a measure was amazing. And I loved the endings of phrases where she would almost paint the last note. It was very good."

As the audience filed out to shake the hands of Brown, Kim and LCCMF's new coactive director, **JOY WOOD**, we considered with regret that — as Kim suggested in his opening remarks — the festival may have outgrown its most intimate venue. To sit eye to eye with one of the most accomplished and thoughtful musicians of our time is an opportunity worth preserving.

Violinist **WESLEY** took over for **MARY BROWN** this year as executive director of the 5-year-old LCCMF. WOOD previously served 10 years as executive director of the **GRAND NEWBURY MUSIC SOCIETY**, a one-week summer camp in Rochester for strings and other players and their families. The institute is the educational arm of

the **ROCHESTER CHAMBER MUSIC SOCIETY**, the summer festival started by Middlebury College pianist **CYNTHIA HARRIS**. Over the course of WOOD's tenure, the Institute grew to 120 students. Approximately 250 people now take over the tiny town for the week.

Yet directing LCCMF is on a different level, WOOD says. "We have four times the budget, and the scale in terms of logistics is huge." Those logistics include finding housing for visiting musicians and composers. WOOD, a resident of New Haven, has had to stay at the Sheraton Burlington Hotel during the new day festival. Still, she says, "I want to pinch myself that I have this job."

WOOD first met Kim in 2005 when he performed in the Rochester Chamber Music Society. Her son, **TONY WOOD**, was selected as one of the LCCMF's first Young Composers during its founding year, 2009. The program puts promising composers under the mentorship of composer-in-residence **DAVID LINDEN**.

Since then, says WOOD, "Martha and everyone had an immense foundation here" and eventually attained the festival's natural goals. Those included "raising the bar very, very high in terms of quality, presenting contemporary works regularly and creating a consistently elevated chamber music."

WOOD's job now is to shape the next five years, plans for which include expanding the **ONE-TO-ONE** and **STUDENT** programs at the Integrated Arts Academy at IEO Wheeler School in Burlington. Partnering with several area organizations, LCCMF introduced a pilot program last spring to start all fourth graders on violin at the school. The program integrated lessons into the school day, eliminating a major barrier to access for many students. Thanks to the Vermont Community Foundation and donors, the program will now operate during two of the school's trimesters.

WOOD will likely present an expansion of the LCCMF, too. That should be a problem. How often do audiences have to be turned away from concerts such as "Back on Church"? Oh, every time," she declares. ☐

F The 2013 Lake Champlain Chamber Music Festival in Burlington took place from August 11 to 14. lccmf.org

FUSED-GLASS CO-OP TO OPEN



Burlington's South End already has a glass-blowing studio — **ADRIAN BLASS WORKS** — but come September it will also have a studio for fusing and forming glass.

The folks at **BASS STUDIO** are launching **SOUTHERN GLASS**, a co-op for students who have completed a six-week class in the medium and want to keep working on the craft. “They’ve progressed really quickly and they really want to do their own projects,” says **ALISSA DALEY**, who teaches fused glass classes at Davis Studio. “They’re enjoying it so right away.”

What exactly is fused glass? It’s kind of like quilting, but instead of fabric and thread, artists fuse together bits of fragments of colorful glass. They fit it into a kiln, and the heat transforms the color and texture combinations, resulting in patterned bowls, earrings, pincos or other objects with the smooth, bright surface similar to fimo.

And to add, students tend to want to move on quickly. DaLEY says, “That’s kind of the nature of the beast: once you get your hands on it, they start flying.”

Co-op members will pay for monthly access to the studio. They’ll also get discounts on other Davis Studio classes.

The big draw? DaLEY is moving her

own old working equipment into the new studio — \$10,000 worth of tools that have been canned in her Vermont place. The move will allow co-op members to work on their own pieces. “When the work comes out of the kiln, you can take it to power tools, put beveled edges on it, sandblast edges. It completely changes the piece,” says DaLEY. South End class will occupy a space adjacent to Davis Studio that was most recently used by a mattress dealer. (Incidentally, **WANDA DAVIS** was really interested in separating the glass from the other classrooms just for safety issues,” DaLEY says.

The studio will open in time for the **SOUTHERN ART HOP**, September 6 through 8. DaLEY and another fused-glass teacher, **ANGELA WALLACE**, will have work on display and visitors can pay \$5 to make their own glass projects.

DaLEY says she’s looking forward to sharing the space with artists of all levels. “Since my equipment is coming up, I now will be working on my stuff, which is another great learning tool,” she says. “Her [student’s] to see that in practice, it’s going to be huge, learning wise.”

MEGAN JAMES

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WHISKEY TANGO FOXTROT

We just had to ask...

What are those reflective things on top of the Vermont House?

BY CYPRESS MARCO

Perhaps they've caught your eye, those shiny, geometric things atop the Historic Vermont House at the corner of Main and St. Paul streets in Burlington. Attached to shingles, thin poles, the miniature pyramids spin in the breeze and shimmer as it's hard to get a clear look at them.

Are they an art installation? Or are they antennas? Weather instruments? Some new NSA surveillance method? Actually, WTF are they?

Ruth McIntire, property manager of the Vermont House, informed us that the devices are a deterrent system designed to prevent pigeons from nesting on the roof. Inspired by a master the metallic pyramids rotate and reflect sunlight in such a way that pigeons become disoriented and fly away.

The head-bobbing birds have been a problem at the Vermont House since before McIntire began managing the property in 2009. They were undeterred by standard pigeon spikes, and nested on the roof as well as on the seventh-floor exterior railings.



Roosting there, the pigeons made a mess of feces, pooped on the building's awnings and the adjacent sidewalks, which, as a result, required pressure washing every two months. Between of the street-level businesses also occasionally got pooped on. Imagine leaving those hair salon, located on the ground floor of the Vermont House, hair freshly cut and still warm from blow-drying, only to feel a plop on your luxurious locks that

Because of the scope of the problem, Mike Pierce, local branch manager of Orkin pest control company, recommended the Eagle Eye deterrent system to McIntire. Installed in June, it cost in around \$10,000, McIntire says.

So is it working? While the system will not keep the Vermont House roof 100 percent pigeon free, Pierce says that, once it was installed, he has noticed a reduction in the number of birds surrounding the building. The reflected light makes the area inhospitable to pigeons and will "prevent establishment of large flocks," he adds.

According to the Humane Society of the United States, killing pigeons doesn't work, simply removing a portion of the population

does nothing to affect the carrying capacity of the habitat — that is, how many birds it can support. In time, they'll reproduce and replenish the population. (A type of pigeon contraception, OvoControl, is marketed as a humane way to control booming pigeon populations and has been used successfully in Hawaii.)

Humans and pigeons living in close proximity is not just a modern urban phenomenon. The Cornell Lab of Ornithology has cited evidence for the domestication of pigeons in ancient Mesopotamia and Egypt. Today's urban pigeons are the first cousins of the more relaxed street, or messenger, pigeons brought to the U.S. in the 17th century. While the birds can trace their ancestry back to the rock dove, neither the domesticated nor the urban pigeon is truly wild. The website of London's Natural History Museum explains that the tops of buildings, balconies and bridges — where urban pigeons tend to nest — mirror the rock ledges on which the birds' wild ancestors lived.

Statistically, pigeon droppings have been found to fertilize. But tell that to

passerby at the Vermont House. Aside from the mess and inconvenience, all that pigeon poop can be dangerous, too.

A fungal infection called *C. cryptosporidium* spreads through bird droppings, including pigeon, and through soil containing them. In humans, the infection can cause a pneumonia-like illness and inflammation of the brain and the membranes surrounding the central nervous system. If untreated, it can be fatal. Luckily, the risk of infection is very low — about one infection per 100,000

healthy people a year, according to the U.S. Centers for Disease Control and Prevention. However, infection rates for people living with HIV/AIDS are much higher.

Because pigeon droppings are acidic and contain opportunistic salts, they can also cause stone structures to crumble. In the case of the Historic Vermont House, it's a structure with a fair amount of history. Built in 1810 to replace a former hotel on the same site, the Vermont House was the tallest building in Burlington when it opened in 1811. The roof was to hold a garden and saloon from which guests could watch the sun set over Lake Champlain. On that roof today, the Eagle Eye pest deterrents glimmer as they rotate in the sun.

What do pigeons think about all this? What's their response to the efforts to keep them off the Vermont House? Moreover, how do they feel about having been demonstrated by humans and then later deemed dangerous pests?

I tried to interview one, but it just looked a little and flew away. ☹

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Dear Cici,
I once heard someone — it may have been my father — claim the price for a prostitute has remained relatively stable throughout the ages. Has it, relative to the price of, say, bread, games, household utensils, etc.? It's a real-life true is a complex question, but still, can anything sensible be said about it?

A few from Halliwell

Interesting notion, and perfectly plausible. Sex is perhaps the most basic commodity after food and shelter. Sex sells themselves for the joy of doing so, they do it to cover the cost of living, usually for lack of other options. Allowing for pricing variations due to circumstances, services provided and so on (which I acknowledge make for a wide range), and conceding that tolerance for genital use may have reduced demand for professional services (in my opinion, minimally), the fundamental economic relationship hasn't changed since we had brains enough to bargain. Rape, prices for sex might be historically stable. However, proving that conjecture is a bitch.

Reliable figures for per-night pricing are difficult to gather, with a large amount of error due to underreporting and other factors, such as whether the job has to pay for the room, alcohol and other factors, not to mention the pimp's cut. Another problem



is that, at any given time, prostitution prices vary tremendously from country to country and city to city. Looking just in Europe, some Swedish prostitutes can earn thousands of dollars a day, while Greek prostitutes, some driven into the business by the collapsed economy, have recently been found to be charging as little as \$7.

Even within the same city, you can find extremes. A typical high-end girl in the Knightsbridge section of London can easily see five-buck (\$250 or \$300). My student, Tim, once saw an advertisement in a phone booth while on a London shopping spree, boasting "We're talented, brave, beautiful, and have no taboos." As one might imagine, the listed price was steep — north of \$90 pounds (\$780) for an hour's debauchery.

But the average London hooker doesn't make anywhere near that much. A 2006 study revealed not only that London had more than \$11 brothels, but that the average price for "full-service" sex was just over \$90. Off the city's tourist belt, sex can be had for well under half that price, sometimes as little as \$18.

Supply and demand come into play, of course. Current price war between local girls and foreign prostitutes in London's West End has dropped the average earnings of sex workers there to as little as \$30 per hour. A study of Chicago prostitutes, found prices increased an average of 30 percent over a July 4 weekend, despite a 60 percent drop in supply due to its impact on cost of tourism.

Variances to services also factors in. These days unprotected

sex fetches a premium price. A 2006 study found that Mexican sex workers typically charged anywhere from 20 to 50 percent more for sex without a condom. In London the average upcharge is 15 percent.

Another complication is that our knowledge of historical sex pricing is spotty. The merchant's wife in Chaucer's *Wife's Tale* sets her rate at 100 francs, which as current money is probably more than \$5000, but that whopping figure can't be taken as reflecting contemporary market values — she's an aristocrat who can run up some serious debt. A better benchmark is that in 18th-century France, a prostitute could earn in half an hour what an agricultural worker would make in half a day. Using U.S. Labor Department figures as a comparison, that's the equivalent of about \$38 to \$1 a trick.

More recently, in the period between the two world wars in London, one pound would buy a high-end prostitute — about \$130 in today's money, which as

we've seen is within the current premium range.

A decent way to gauge prostitution pricing over time is to focus on a single city. In 1941 the Vice Commission of Chicago published a survey of local prostitution. There's no breakdown of price per service, but from the text we learn there were often groups in "bushes" with a standard price, with 60-cent houses at the low end and ranging up to \$5 houses. Streetwalkers' rates ranged from around 30 cents to a dollar, plus the price of a room if needed.

A survey of Chicago streetwalkers from 2006 to 2007 found an average they worked 18 hours a week, performing a total of 30 sex acts and making \$340-\$345 per trick, or \$16 an hour. The overall weighted average costs for manual stimulation, oral sex, straight vaginal sex and anal sex were \$12, \$12, \$10 and \$94, respectively. In terms of labor value, a dollar in 1957 was the equivalent of somewhere between \$15 and \$100 in 2007, meaning the real numbers didn't move much over the intervening century.

So never mind price indexes based on the cost of a Big Mac and other such foolishness. The real reason to think the bedrock economic constant is what it costs an important male to get laid.

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Vermont's Loon-atic

BY JULIE SHIPLEY

Listening to Eric Hanson describe the characters he works with, you might think he'd directed a reality TV show. Among them he counts strangely beautiful couples who summer on the lake, Cassiopeas who bond up long-term relationships and fathers who show their mates to rear their offspring solo. When he shares these stories, Hanson says, "I never get a blank look."

Hanson, 48, is the coordinator of the Vermont Loon Recovery Project for the Vermont Center for Economics. For the past 15 years, from early spring to late fall, he's been the on-call guy for all things loon (in the water, he grows ovals for Craftsbury Outdoor Center). Consequently, Hanson is constantly gathering dramatic tales about the 16-pound migratory birds. His charges this year include 80 nesting pairs of loons and their chicks, some Cassiopea loons, immature "floaters" and about 300 human volunteers.

After majoring in biology at Colby College in Maine, Hanson spent two years catching and banding loons. He returned to his home state of Minnesota and earned graduate school for conservation biology with a fellowship from the Department of Natural Resources that helped establish the state's loon-monitoring program. By the end of his three years there, Hanson had coordinated loon data from 600 lake studies.

In 1996 he suggested to Vermont to be close to his wife's family and get involved in agriculture. For two years Hanson made cheese, and then, in 1998, just before the birth of the couple's son, a seasonal job monitoring Vermont loons popped up. Hanson's skills were a perfect match.

As Hanson's responsibilities have grown over the past 15 years, so has the state loon population, rebounding from about 29 birds three decades ago to 383 this year. Also on his watch, the loon-chick survival rate has become the highest in North America, with seven chicks surviving per pair per decade.

From May to November, Hanson has canoe and paddles at the ready, and his answering machine and e-mail are swamped with observations such as "We spotted a pair with two chicks this



PHOTO BY JEFFREY M. HARRIS FOR VERMONT CENTER FOR ECONOMICS

morning!" and "I've got a loon straddled in my meadow pit!"

Seven days tucked down Vermont's loon biologist to monitor his habitat and behavior.

SEVEN DAYS What kind of freakie mistakes do humans make when it comes to interacting with loons?

ERIC HANSON Sometimes they see a bird sitting on shore, and they go right up to it, wonder why. Oh, what's it doing? They don't realize the bird is nesting. Loons don't really walk that much, they have to shuffle on their bellies to get up and down, their legs are too

far back on their bodies, they're made for water and for flying, but not for land. But they nest on land, so on the shoreline.

Another mistake is when people make loon calls back to the loon. They think they're being fun, but what they're emitting is usually the loon's distress call.

SB: How are loons like us?

ERH Well, parentally, both the mom and dad take care of the young and are really attentive and devoted for three to four months, which is a really long time in the bird world. Also, they don't necessarily mate for life — there

are mate switches, they have divorces, a lot of which are caused by territorial challenges. An intruder comes in and wins the day. And, just as we can observe other humans and know about their lives, we can also observe and know every aspect of a loon's daily life — from egg laying to territorial claims to death. Also, loons kill other loons. And they are extremely territorial, maybe more so than most humans. They require about a 100- to 300-acre region of a lake for breeding.

SB: How are they different from us?

ERH Loons can tell the difference between an osprey and a bald eagle. Some humans can, too, but loons can tell even from the wing, as it's flying. A loon will look up, and if it's an osprey it will barely react, but if it's a bald eagle, it might start its tremolo call or yodel, because eagles will easily take a chick.

SB: Where do loons go when they're not here?

ERH Our Vermont loons winter off the New England coast. The Eastern Ontario and Quebec loons winter in New Jersey down to the Chesapeake and Carolina coasts.

SB: What is the best part of your job?

ERH It's always exciting to help a loon that would not have survived otherwise. I remember my first rescue in Vermont: A female loon on Jack Pond [in Dummer] was caught up in fishing line. The male had leached her out because she was viewed as a weakling, and he was raising their four chicks by himself. When she beached herself, we were able to snare up and rub her and snap her free. Had we not been able to get her, she would have died. Then we just watched for the next half hour as she parented herself. The best part, also, is to see and hear the joys and stories about the loons from all the lake-shore residents and volunteers. The excitement this bird can generate on a lake is incredible — loons are the common thread, they help bring people from all backgrounds and together. ☺

1 Think it's a nesting site? Contact the Vermont Center for Economics. Monitoring migratory loons is a job you can do. For more information, contact info@vcevt.com.

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Growing Pains

Can local farmers keep feeding Burlington in an uncertain climate?

BY ALICE LEVITT

Here blended with the strings of the small rigors as Afro-bass band Barba rocks out in the Intervale Community Farm. It's Thursday and from late June to early September, that means Summerville, a community event designed to draw families to Burlington's Intervale Center.

Persons and kids line up for peas from American Wildflower Samples of sweet corn from Silver Food Vermont wash quickly. But not all the usual vendors are present — chicks from downtown restaurants and aren't grilling outside as they usually do. The reason is obvious: rain drumming on the barn roof. It's not the first time a downpour has caused trouble for the Intervale this year.

The weekly scene at Summerville can seem idyllic, but since 2006 farming in Burlington has often been anything but. In recent years, flooding has plagued the Intervale and other farms on the Winooski River watershed. The resulting losses have been enough to drive some farmers out of the industry altogether.

At a time when urban agriculture is all the rage, Burlington is a city unusually qualified to feed itself. The 300 acres of farmland in the Intervale currently support 15 farms, producing everything from traditional Maine American "three course" corn, beans and squash to flowers to rabbits. Since farm-to-table isn't required to report themselves to the state, there are no hard estimates on how many other farms operate in Burlington. Still, if a home suddenly dropped over the city, Stephen King-style, those farms would — in a season, anyway — give Burlington a fighting chance for a greener bounty.

But now the same historical location that makes the Intervale fertile is making it a gamble. Some farmers are seeking higher ground to farm outside of Burlington, a choice with challenges of its own. Others have just rolled with Mother Nature's punches.

The Intervale Center, founded in 1964, is a nonprofit corporation that acts as its farm-incubator program to attract new farmers to the land that was once little more than an unofficial town dump. Executive director Tessa Marcotte says farmers still come down in search of history, as they did in the years before shooting was outlawed in the Queen City.

The incubator program began taking



Summerville



The weekly scene at Summerville can seem idyllic, but since 2006 farming in Burlington has been anything but.

applicants in 1970; today, the competitive application process requires a strong business plan. Farmers who are selected receive subsidized rental rates on their land, use of expensive equipment, such as tractors, and guidance from both Intervale employees and owners of established "mentor farms," such as Red Pine and Digger's North Collective.

The Intervale is a lustrous bit of local food culture that lures people to

Burlington, along with its location restaurants, housing farmers' market and groceries such as City Market. Mary Monahan, that store's produce buyer, says that in her 15 years on the job, she's seen the city's farms grow to become a defining factor of Burlington's identity. "They're an integral part of this community," she says.

That means when farmers suffer, citizens notice. In recent years, Burlingtoners have learned all too well the costs of flooding, starting with the death of local crops at the market.

In 2006, a soggy May left fields at ruins, costing Digger's North about \$21,000. That "near-total rainy season" to Seven Eggs reported in December that year, was only the beginning. Five days later, in 2011, Lake Champlain experienced historic flooding that backed up into the Winooski River, devastating Aden's Berry Farm and others.

This case Tropical Storm Irene, one year ago this week. The storm left Burlington largely unscathed — except for

the Intervale. On August 26, 2011, volunteers joined farmers as they raced to salvage their crops from the waters engulfing their fields. The damage would eventually total about \$750,000. But since then, only two farmers have moved their operations elsewhere — Aden's and Belle Farm. Another, Benoit CSA farm, is owed questions.

Despite the record rains reflect ongoing climate change, or just annually cruel and capricious weather? The Intervale's leadership isn't waiting around to find out. Marcotte says the organization has been gathering information on surviving climate change for the past 25 years. One result is a partnership between the Intervale Conservancy, the National Wildlife Federation and the U.S. Fish and Wildlife Service to implement a program for transitioning farm-to-table restoration projects, which would plant trees as a streambank buffer on and around farms across Vermont.

Like the Intervale, Vermont's Agency of Agriculture, Food & Markets has an eye toward how to feed farmers. "When we work with farmers on engineering projects, we work on the guidelines put into place for flood prevention and flood protection," says marketing and communications director Anne Krasnowski. "The agency takes climate change seriously. It's very much in our discussions."

Somehow, prevention isn't enough, so Marcotte says the Intervale Center is excited to comply with the Federal Emergency Management Agency National Flood Insurance program by modifying sheds and securing infrastructure such as propane tanks. "When Irene hit, there were all these radio stories about propane tanks flying down the Winooski River," Marcotte recalls, "[and] we essentially didn't have anything floating away." Overall, he says, 2011 was as worse a year than 2004 or 1967 for the Intervale.

Marcotte suggests that, for many farms that start at the Intervale leaving is simply part of a successful business trajectory as it was for Belle. But he is also mindful of ways to help vulnerable farms continue to take advantage of the program. Accordingly, he's participating in early discussions about purchasing additional land under the umbrella of the Intervale. A plot as a property outside the floodplains could provide welcome

insurance to farmers, or give them room to grow. "I think the concept of us having the additional piece of land is powerful," says Minocchia, who believes "put[ting] together collaborative farm operations across the state of Vermont... [and] making us do with climate change and all, to do with diversification of our food system."

Once its leaders implement these plans, could the Intervale itself become a crucible of climate change? Penetration-based climatologist Alan Watts says he's seen a significant change in the northern hemisphere's atmosphere in the past few years or so. "We're going to have to expect and plan for extremes," he says. "We're not going to go back to the relatively stable climate of the last 1000 years. We're burning fossil fuels, we're pushing the climate back to a state that the Earth hasn't seen in the last 30,000 years."

Vermont state climatologist Lahey-An Dupuy-Giroux is less certain the bad weather is permanent. We owe this year's rains to a slowing of the jet stream, she says, but there isn't enough information yet to say if the trend will continue. "With each year, we learn more about the variations and changes in our climate," Dupuy-Giroux says, adding that "variability" is "an inherent part of the weather/climate" of the Northeast.

Betts points out that, even if climate change is real, it's not all bad. Vermont farmers can now grow peaches, and his Brussels sprouts crop last season until Christmas. "I joke that, with a good snow cover, I can [grow them] until Valentine's [Day]," Betts says.

But there's more to the possibility of an impending tropical chthon than warm weather. If more floods come, could Burlington's farms simply float away, leaving the Intervale a malodorous dump area again?

Don't bet it is. Burlington's agricultural community didn't spring up overnight, and its ability to hole up. Reports such as *Minocchia* are dedicated to finding solutions and discovering new ways to make their gardens grow. That may mean adding land outside city limits or expanding to patches near the Intervale that the organization doesn't yet own. But don't expect to have to buy your summer tomatoes from California anymore.

Whether Burlington's farmers are fighting climate change or nasty weather, they must learn to cope — or make the difficult decision to change course. We talked to the owners of five farms — two who have left city limits, and two who are in the Intervale and two who are still making that agonizing choice — about playing their very tenuous an uncertain future. ☐



STANDING ITS GROUND: HALF PINT FARM

Half Pint Farm didn't wait this year to buy for first farmers market seeds for night. There's nothing quite like the variety of multicolored heirloom tomatoes, rainbow of peppers and sweet red and purple microgreens at the farm table at the Burlington Farmers Market.

At the winter market, Half Pint owner Wilton and Spencer Wilton sell baskets made with tomatoes, onions and peppers, prepackaging the summer. That wasn't part of their original business plan but a creative response to difficult conditions.

The Colorado native couple started making the crops from their first farmers market in 2011. The goal was to recoup money from what she called "the shrunken summer on record." That year, despite the major May and August flooding episodes, Half Pint made 80 percent of its projected profit. Now the Wiltons are committed to maintaining their farm as a hub of the Intervale. They're interested in the local food community. Spencer is president of the Burlington Farmers Market, while Wilton is chapter president of Slow Food Vermont.

When the high school senior moved to Burlington from Pennsylvania, they had the Intervale as their main focus. Spencer's first job was at a food bank, and part of the appeal was to see the simple struggle and grow-together spirit.

The Wiltons started their farm in 2012 and experienced their first flood four years later. "It was when we saw the effects of flood would have been," Spencer Wilton remembers. "We were able to recoup and have a really good year in 2016."

Since then, Spencer says he has been determined to make the farm a hub for the local food and to work around conditions that could be disastrous for low-experienced farmers — or, as he has come to look at these positive attributes and use it to counter their one big negative impact.

Local food helps. Unlike some other Intervale farms, such as Orchard, Earth Harvest and Dupuy-Giroux, Half Pint has two acres in the Intervale and two acres in the Intervale.

Wilton says he believes it's still presumptuous to blame the flooding on long-term climate change, pointing out that the dry periods of 2010 and 2012 were actually anomalous. The floods of the last few decades were a memory. "The more normal," he says, "is to have a normal flood, in Vermont, the weather is always weird."

Wilton's farm may be helped by the effects of flooding. In the Intervale, he says, and he's joined the discussion with Intervale director Minocchia about adding land on higher ground. Finding such a patch might be part of the Wiltons' five-year plan. The farmer notes, But for now, Half Pint Farm is staying put.

Farming is not risk free.

That's what we're all trying to come to grips with — how do we weigh the risk versus the reward?

SPENCER WILTON

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Amanda Andrews

PULLING UP STAKES: TAMARACK HOLLOW FARM

The interns visit the only Burlington farmstead on a floodplain, Mike Betts' and his now wife, Amanda Andrews' (left), their urban farm adventure by moving from New York City to Essex, Vermont, in 2009.

That same year the adventure really began with flood. In June and November, Andrews says she wasn't too concerned at first. "The word on the street was, it's a floodplain, it floods every 50 years. It's not a big deal," she recalls. But, closer farmers at the intern site, the couple had more than the Winooski River to worry about. Andrews says she soon learned, "When you're this close to the lake the water table is high, and there's nowhere for it to go but up."

Unlike the other farms profiled in this story, Tamarack Hollow has more than 100 acres on its nearly 30 acres of land. The residents at the farm include cows that walk the pastures as well as pigs, cows, leeks and chickens slaughtered for meat. The wet soil that has plagued the farm since Andrews and Betts moved in has prevented them from getting machinery onto the degraded, overgrown meadow pasture before it is used for grazing.

This year alone, Andrews estimates that Tamarack Hollow has lost \$100,000. She and Betts gained normally in the spring. They reported after the crops were destroyed in May. In July, these crops, including an acre and a half of potatoes, an acre of corn and 100,000 pounds of kale, summer squash and zucchini, were all drowned.

What does seven years' farming experience get you in the real world?

AMANDA ANDREWS, TAMARACK HOLLOW FARM

Living Burlington Farms had an excellent year in 2012, when Hurricane Sandy largely bypassed Vermont. Not Tamarack, which has had at the Urban Organic Development in New York City since 2004 and now offers community-supported agriculture (CSA) shares in the city. Sandy displaced the market, costing the farm an enormous amount of its income.

The heavy rains may skip some years, but Andrews believes climate change has left a clear impression on her land. She says hydrogeologic maps of her property show the river running a different course from Kucinski's line. She and Betts can no longer wait, she says, for the weather to stabilize.

Now the two are following career goals. Andrews says they both have strong reasons for farming, and would not it if they had to stop, but they feel it is their chance to do the possibility.

"What does seven years' farming experience get you in the real world?" Andrews asks. "You look through the job postings, and what you're looking for is pretty slim."

That leaves them looking for new land to farm. Betts is doing a previous marriage deal in Costa Rica, so the couple has been searching for property in the Vermont region.

Andrews is aware that working would not be a trade-off. The calculus for farming in Vermont

has always been: you can be in a river valley and you have a good growing season, or you're on the uplands and you struggle every year and your soil isn't as good and you're growing season isn't long," she reminds. "It's always a losing proposition."

For now, the weather is too unpredictable to making farming work come better or higher. Just not in Burlington.

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Class Conscious

Saint Michael's puts the focus on first-generation college students

BY CHARLES RICHACKER

Sometimes, Michael Boss says, he likes to "toement" his students at Saint Michael's College. The political science professor tells them that when he pursued a bachelor's degree in 1978, one semester at California State University cost him about \$60,000 (adjusted for inflation, that price tag would sound pretty steep to the students and parents who now shell out close to \$20,000 for one semester at the small liberal arts school in Colchester.

But the professor also reveals another part of his past. Neither of his own parents attended college, so even Saint's high school is a phone conversation with Seven Days. Boss says that when he grew up in the San Francisco Bay area, parents made often sought jobs as politicians and firefighters. His mother stayed at home until he and his older brothers finished high school, while his father drove a taxi after serving in World War II.

By sharing this, Boss hopes to make other "first-gen" students in his classroom take notice.

"I think that kind of coming out process as a first-generation college student, it tells them these are things that can be achieved, and it's not something to be ashamed of," Boss says. "We all assume that if the professors have PhDs, their parents do — like PhDs are a family tradition."

When Boss delivers that same piece of his autobiography on Thursday September 8, it won't be in front of his own students. He'll be speaking in part of a panel discussion open to all first-gen students in St. Mike's incoming freshmen class. That event — as well as an invitation-only welcome dinner this Sunday — represents a new push by the college's Center for Multicultural Affairs to better orient and empower first-gen students for what can be a daunting experience.

At the discussion, Boss will most likely acknowledge that the difficulties facing first-gen students are, at least overlaid. On the bus home, they may find relationships with less-educated family members and friends strained. And, as they plan their future, it can be hard for first-gen students to visualize the academic and professional opportunities available beyond a bachelor's degree.

Boss was a case in point. Only after working on the staff of the California legislature for 10 years did he realize that graduate school was an option, he says. He went on to earn a master's and PhD



from Northwestern University and now regularly teach the world for his research on the challenges of globalization to local movements. But his success has created distance, he contends, between him and his family.

"My mother makes a point of calling me 'professor' when she wants to talk me down a notch or two," Boss says. He also acknowledges his promiscuous of French words to avoid being tackled for sounding pretentious.

Boss describes two first-gen St. Mike's students who have responded well to his own example. One of them, an underperforming student whose father was a tradesman, picked up when he heard the professor's story. Ultimately, Boss says, the student took more classes with him and began to excel.

The other student, Ryan LaRocheville, had Boss for his academic advisor. The son of a concrete-safety supervisor and a teacher's aid in Pittsfield, Mass., LaRocheville entered college intent on becoming a high school teacher. Now 25,

he graduated from St. Mike's in 2010 and is pursuing a PhD in political science at Brandon University. Rejected by phone, LaRocheville says that Boss's advice helped him explain his postgraduate ambitions to his parents, who had never envisioned their son as a professor.

Multicultural student affairs director Mone St. Louis, who enlisted Boss and other faculty members who were first-gen college students for next week's panel discussion, hopes similar success stories will result from such events.

"First-generation college students are not a group that we either teach a lot about," St. Louis says over the phone. He explains that the goal of the special programming is "to identify the experiences that first-generation students have that may get in the way of their success, and try to provide the program that can really streamline services in the front end that can make their experiences successful."

Based on educational profiles submitted by the 500 odd students entering the school this year, St. Louis determined that

70 qualified for formal invitations to the dinner and discussion. At the time of this writing, 40 had responded.

The events as well as peer and faculty memberships that will continue throughout the school year, are the culmination of a yearlong effort by St. Louis to speak with first-year students from across Vermont and develop ways to address their issues.

For April Harty, one of the students who helped St. Louis plan the events, just completing her college application and financial-aid forms proved a challenge. Speaking by phone, Harty says she often plodded through the sea of paperwork without her parents' help. With a mother working in retail and a father who has had trouble finding employment, Harty forged the signatures when neither was around.

Now entering her senior year and attending graduate school, the South Burlington student and psychology double major has taken out federal loans, landed several scholarships and held down on- and off-campus jobs. Among classmates whose parents provided advice and living allowances, Harty has often faced her own challenges in silence.

"I was working and going to school full time. It was hard, knowing that I had to figure out all that stuff for my education," she says. "People just didn't understand the stress. I couldn't participate in the social scene. I didn't have many friends. People can't believe that at all."

Among a "lower-economic stratosphere" at St. Mike's, Harty says that her peers have reacted in different ways to her work-class background.

"You run into people who don't respect you, and you run into a lot of people who do respect you for it!" she says. "so you've got to figure out what's going to respect you and hang out with those."

Harty now credits St. Mike's with providing counseling and resources. St. Louis — or Mia, as she calls him — was helpful. So was Crystal Vitale, a philosophy professor and mentor who will sit on the panel next week. This autumn, Harty has been helping out with orientation sessions organized by St. Louis' department for first-year students, as well for students from other colleges and backgrounds.

St. Louis isn't aware of many schools with similar first-gen programs, he says, but he describes the University

of Massachusetts Amherst, a much larger school, as one that is seriously considering how to bring them into the fold. Throughout the year, St. Louis' department will offer follow-up resources tailored to the needs of such students, whether related to financial aid or course selection.

"What we don't want to do is assume that every first-generation student's needs are the same. We want to individualize the programs, as they can get the results they have met," St. Louis says. "That's the beauty of working at a small institution, that you can, in fact, be nimble about it."

According to Jacqueline Murphy, an alum and director of undergraduate admissions at St. Mike's, that ongoing support couldn't arrive at a better time.

"Getting them in the door is one thing. Getting them to stay for four years can

be a challenge."

Murphy says of low-income students. She cites studies that suggest a growing gap in college-completion rates between students from high- and low-income families.

Murphy, who will also speak on the panel, agrees with St. Louis about the grit and determination of the students who succeeded through the application

process to get into a college of St. Mike's caliber and cost.

Even though he jokes with his students about that cost, Ross says he recognizes what sets them apart. "These kids enter education apart from the ones he got at a state school. That's not just book learning; he cares, but the experience of living in a dorm and developing a network of friends and alumni — and benefiting from the guidance of programs like the first-gen events next week."

Ross recalls that when he looked at equivalent liberal arts schools on the West Coast 30 years ago, the tuition seemed high. But now, he says, scholarships and other financial resources are available to help students defray the cost. The result is a much more thorough, game-changing education, Ross concludes — "the kind of education that's going to put them on a different playing field." □

First Generation Faculty Panel: Discussion: Thursday September 8, 8 p.m. in the David Conover Auditorium, Room 30, Michaels College in Colchester. Info: 654-2682 or 654-2536.

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Hot Mess

An evening with Ke\$ha at the Champlain Valley Fair

BY MEGAN JAMES

I was my first pop concert. I went to see Ke\$ha at the Champlain Valley Fair with a glittered-up posse (three girlfriends from college and seven dogs) marketing and event manager Corey Gentes, who had headed her platinum hair into cornrows. I wore a skin-tight, black jumpsuit because... why not? We were in it for the dancing and the silliness. I have a weakness for Ke\$ha's rowdy, raucous songs, but Corey is a true pop-concert no-nonsense fan-first concert, in fourth grade, was the Spice Girls since then she's seen the Backstreet Boys (three times), "NSYNC" (twice), Britney Spears, Katy Perry and Lady Gaga.

So where did Ke\$ha fall in Corey's pantheon of pop princesses? "It was the worst performance I'd ever been to," she told me afterward. "It was a hot mess. And I don't know why I expected anything more, because [a hot mess is] what she tries to be."

It was easy to spot the Ke\$ha fans at the fair. Mostly men and teens, girls, they were clustered in groups. We stopped for 34 corn dogs and watched two teen girls (sisters, perhaps) sobriety toward the grandstand as watching gold-band tube dresses.

After crawling down our snacks, we fanned out, one who had been killed in the "golden circle" — actually the general-admission standing pit. The van was still between us and the opening act, Sean Pronger Weapons, took the stage.

Near the beginning of their set, a young lady behind me casually barked, "I mean, around shortly after the projectile, being the point should unfold, greatly winged, chunks from her chin. We stepped away from the drama as a security guard

escorted the girl away, leaving a small pool of vomit to fester on the grass.

Eventually *SNW* launched into what must be their signature song, "Dink," which reminded us how very white we were. If you want a drink at the Champlain Valley Fair grandstand, you have to leave the concert mess. So we escaped, head singer Justin Trosen's enthusiastic twerking and pumped up for Ke\$ha in the beer garden.

After all, we're talking about a singer whose biggest hit kicks off with the following line to debauchery: "Before I leave brunch eat with a bottle of Jack / 'cuz when I leave for the night I ain't coming back."

We pulled our way back into the golden circle just before Ke\$ha's set began. By then, the can had set and the stage was filling up with body male backup dancers hanging around with long swords. Suddenly Ke\$ha's voice descended from on high. "We are the angry people," she said, before launching into a disconcertingly consistent lecture about self-acceptance.

She stepped onto the stage with a blinding light. I held up my hand to block it and just barely made it. Ke\$ha's worn an uncomfortable-looking leotard covered in a mosaic of glass for plasticity, glittery boots and nothing else. Her long blonde hair looked and moved like a feather duster.



I don't think of myself as old. I mean, I'm 30. But I was suddenly acutely aware of my advanced age. And I felt a wave of embarrassment for Ke\$ha, whose limited

repertoire of dance moves included grinding her pelvis left or right, it slowly right. I wondered why she chose to wear this high-cut leotard that looked like a Lady Gaga rip-off.

And the show went on. Don't get me wrong, it had its moments. Ke\$ha upped her game in a song I'd never heard called "Gold Tron-A-Me," an edgy pitman's ode to roadside ranch that began, "When I'm, thank you, man?" A stepmother wheeled out a shabby jungle gym — from which our golden pig sat dangling — and the dancers, wearing striped, matching-head pullets, twirled beneath her.

The number culminated when Ke\$ha and her male entourage strapped metal "chastity belts" around their groins and

whipped out (screamed) an arsenal of power tools, which they aimed at each other, grinding away, sparks flying.

That was the apex of clever choreography. After a few way-too-long costume changes — during which the backup band jammed aimlessly — the show devolved into pure nonsense. Ke\$ha and her dancers spent entire numbers whirling each other with pool toys and spitting various fluids (whipped cream, beer) onto unfortunate fans in the front rows.

Corey leaped over with her assessment: "Another hour."

The rest of my night — which I tapped among phone — read like a dream-jagged entry. There were men with syringes for breasts, a miniature rainbow cat, a typed endorsement of gay marriage, a video of Ke\$ha taking a bath with a horse-headed man, an announcement that she's not pregnant, a guy in a tiger suit, and finally, at the bitter end, a half-sized Ke\$ha.

We checked out before the encore and made a beeline for the bathroom, where we encountered peroxide-heads stripping a young man to a garter. We wondered why he was trying to take off his pants in they nudged him out under the bright lights of the fair.

I needed a deep-fried Ore-O. Stat. ☺

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FRESH FLOWERS

from Jerry Smith of Deer Ridge Farm

Jerry Smith makes a mean eggplant omelet, but his talents burst with a knowledge of perennials, dahlias and heirloom tomatoes known here as "the Deer Ridge" and his wife, Linda Hernandez, says he's sold at the market for 30 years. Come September the flowers won't leave a drive. "It's a great time for dahlias and ranunculus and cosmos and pansies and daffodils and fall flowers," Hernandez says. "I know!" It's an incredible edibles-only bright orange flower also called Mexican torch flower.



Linda Alvarez

RICE AND VEGGIES

from Takanishi and Linda Alvarez

Takanishi and Linda Alvarez are local growers of sorts, as listed in the Vermont agriculture community. They began experimenting with growing it in 2003 and now sell it at the market alongside the veggies — including edamame — they've imported from since 1985.

MEAT AND YARN

from Peter Dunning of Mike Hill Farm

The booth for Springfield's Mike Hill Farm is a treat for the senses, especially locally sourced Peter Dunning, with soft, long-haired petting pens made from the wool he shears from his own sheep. The bearded Dunning has been coming to the market since 1986, when he began selling lamb skins to make "lambskins" from his young, cut them up into bags, and made them into the bags, and made them into the bags. "The wool is the best," he says. "I've passed out some of them, but more than pieces are all but impossible. Dunning notes with a smile. He still sells his own pork at the market, though and produces veggie, berries, honey, duck and lots of other things.



Jerry Smith



Theresa M. MacNeil

POULET AU YASSA

from Malika Cusine

Malika Cusine's poulet au yassa is a delicious dish made with a little bit of everything. Malika's recipe is a mix of chicken, tomatoes, onions, and lemons. It's a delicious dish that's easy to make and can be served as a main course or a side dish. The recipe is a mix of chicken, tomatoes, onions, and lemons. It's a delicious dish that's easy to make and can be served as a main course or a side dish.



Theresa M. MacNeil



Peter Dunning

FRIED YAMS AND PAD THAI

from Amara Thai Cuisine

There are two Thai vendors at the Westchester Farmers Market, but the largest one always has a long line. Amara Thai Cuisine, a Thai restaurant, has been cooking at the market since 1985. The chef, Amara, has been cooking at the market since 1985. The chef, Amara, has been cooking at the market since 1985. The chef, Amara, has been cooking at the market since 1985.



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mother saw my
7-year-old nose
stick in a book, she
assumed I was bored and roped me
into kitchen projects involving salt
pans, fruit, vinegar and sugar. We
canined tomatoes, we made Concord
grape jelly (the avalanche of sugar
that went into this was horrifying)
and we made pickles from my grand-
father's deep-dipped cucumbers.

Those were unpleasant afternoons.
Except for making occasional quick-
pickled onions. I've avoided canning
or preserving since. But every August,
witnessing the brief, explosive appear-
ance of bounty at the market, I wonder
whether I really *do* like preserving?

What is it, but again, especially
when it comes to pickling? Pickled horser-
radish is a fixture on many local menus this
past spring; a jar of them adorned the
counter (as well as some of the dishes) of
the Southern Smoke food truck. Pigment-
pickled eggs — a fixture of 1950s bars
— are cropping up everywhere, from
Jasper at Hotel Vermont in Lost Nation
to the wigman Mammoth.

Motivated to replicate these pickled
hats, which I've become sweet on, I re-
cently carted home a case of Ball jars, pickling
salt and gallons of vinegar. I bought a
carton of eggs from the farm down my
road and a wedge of watermelon from
the supermarket, picked tomatoes and
eggplant from my garden, and plunged in.
I boiled vinegar and spices, sloppily cut
the rind from the watermelon, boiled and
peeled eggs and showed them into jars.
Long unseasoned of the punchy mustard
against my Italian neighbors used to
make. I tried that, too, using some of my
surplus onion.

I know I might flunk it by not fol-
lowing a tried-and-true recipe specific
to each ingredient, but I figured that,
having looked at a few recipes, I'd be OK.
What was the worst that could happen?
Sous, I had a raft of water-boiled like
food ingredients in jars: pickled eggs,
tomatoes, onions, watermelon rind
and that mustard eggplant, which
resisted little fingers aspende 4 in other.

As I walked for my pickling

Harnessing the
transformative power
of vinegar

BY CORIN HIRSH



experiment to "mimic"

I showed an expert pickler for
hand-picked advice: Michele Carson
of Vermont Pickle.

"My first advice to anybody starting
out would be to read the *Ball Blue Book*,"
she said. Done. "That's the industry
bible, and that's where I started," she
added. "They've been doing this for 100
years or so."

**THE MOST FUN THINGS THAT WE
DO ARE THE HOT MAPLE BEETS.
THE SWEET BEETS WITH HEAT.**

MICHELE CARSON

The *Ball Blue Book Guide to Preserving*
put Carson on the road to canning 30
years ago. "I was unemployed, and we
had a lot of stuff in the garden, so I did
the farmers market for extra money,"
she said. "I made jellies and pickles and
found some really funky recipes. I did
[pickles] for Christmas presents and
later found the farmers market."

Carson eventually found a job, but
she also kept pickling, and now her
line — which she sells at the Shelburne
Farmers Market and in area stores —
ranges from dill pickles and dilly beans
to pickled garlic and Middleheads. A
seasoned pro, she now uses a pH meter
and heat processes the jars to give them
a stable shelf life. Some of Carson's
recipes — such as pickled garlic and hot
maple beets — have picked up awards at

pickling festivals. "The most fun things
that we do are the hot maple beets, the
sweet beets with heat," she said, adding
that she plans to weave more hot pep-
pers into her oeuvre next year.

Beyond the *Blue Book*, Carson sug-
gested hitting the online USDA *Complete
Guide to Home Canning*, which profiles
advice on everything from making berry
syrup to canning rabbit. Also, she advised,
home picklers should know that certain
vinegars work better with certain items.
"White vinegar gives [a pickle] a bit more
of an acidic taste, which you might want
to use with sugars," such as fruit, Carson
noted. "Cider vinegar gives your pickles
a lighter flavor. But play with your food.
Experiment!"

To a certain point, that is, Carson,
who has tried pickling just about every
thing, can attest to a growing pickler: every
from one food with certainty. "Grapes.
Don't do it," she said. "They're horrible!"

I treated up my experiments a few
days later and found mixed results. As
Carson predicted, the things I'd pickled
with cider vinegar had a softer edge than
those on which I'd used white vinegar.
The eggs — pickled with white vinegar
— were powerfully sharp and spicy.



More food after the
classifieds section. PAGE 43

("Put them in potato salad," suggested Simon). The watermelon rind was an intense, almost tropical crush-up of salty, sweet and tart. As a garnish for some grilled shrimp, though, it was amazing.

I did look myself for not following tips on keeping the pickling process safe. Any type of canning or preserving comes with a risk for bacteria, including the organisms responsible for botulism, which can grow in the absence of air. I substituted my jars in the dishwasher, but it's also key to keep your jars hot before you put fruits, vegetables or eggs in them. (Because I didn't and my jars in boiling water, I kept them in the refrigerator afterward.)

Luscious, luscious for next time — when the spring will bring a bumper crop of wild ramps.

PICKLING RECIPES

Before you begin pickling, sterilize your jars by running them through a dishwasher without soap or by simmering them in a water bath for 10 minutes. Use a pot of boiling water if you don't own a properly jar you will risk bacteria growth in your jars.

BASIC DILL PICKLES

Adapted from the Ball Blue Book Guide to Pickling

- 8 pounds of 4- to 6-inch cucumbers cut lengthwise into halves
- 20 cups sugar
- 10 cups pickling salt
- 1 quart vinegar
- 1 quart water
- 3 to 4 teaspoons mixed pickling spices
- Fresh dill

Soften the jars with lids. Wash and drain cucumbers. Combine sugar, salt, vinegar and water in a large saucepan. The sugar is a good idea, but you can skip it if you're using a quart of hot pickling vinegar. Put one head of dill in each jar. Ladle hot liquid into cucumbers leaving a quarter inch headspace. Remove air bubbles by gently pressing down and contents with the back of a wooden spoon. Repeat for each jar. Process jars in a water bath for 15 minutes in a boiling water canner. They're ready to eat within a day or two and will keep for about a month in the refrigerator.

CLEAN, NORDIC PICKLED EGGS

- 4 to 6 eggs
- 1 cup white vinegar
- 1 teaspoon sugar
- 1 teaspoon salt
- 1/2 teaspoon mustard seeds
- 8 peppercorns
- 1 new egg yolk at least cut
- One pint 12 ounce jar with lid

Hard-boiled eggs. Boil for 10 to 15 minutes. Cool and peel. Wash with vinegar. Bring vinegar ingredients except for the egg yolk to a boil. Stir in the egg yolk and remove from heat. Boil eggs and sugar until a rich hot for three to four

weeks. Remove from heat and allow to sit for 24 hours. Eggs will be ready to eat in eight days.

PICKLED WATERMELON RIND WITH FENNEL

- 1/2 watermelon
- 4 cups water
- 1 tablespoon plus 1/2 teaspoon salt
- 1 cup rice vinegar
- 1 teaspoon sugar
- 1 bay leaf
- 8 peppercorns
- 1/2 cup sliced rind with rind
- One standard 12 ounce jar with lid

To prepare: Cut the rind from the dark outer layer of the watermelon with a parer. Then use a knife to trim off the rind that has a lot of seed and leaving a slice of the rind in the middle of the watermelon. Cut the rind into 1/2 inch slices and cut in water with the rind. Soak in cold water, about four hours. Drain. In a separate saucepan, heat vinegar ingredients except for the sugar. Bring to a boil, add sugar and simmer for three to four hours. Remove from heat and cool for at least a half hour. Spoon rind into sterilized jars. Then add brine. Seal. Vinegar mixture should be at least a quart at the top. Seal tightly. Cook in a water bath for 10 minutes. The next day, remove the jars from the water bath and let them sit for 24 hours. The jars will become tangier over time.

MARINATED EGGPLANT

- 1 eggplant
- Sea salt
- 2 cups water
- 1 cup olive oil
- 1/2 cup extra virgin olive oil
- 1/2 cup white vinegar
- 1/2 cup fresh herbs
- 1/2 cup fresh herbs
- One standard 12 ounce jar with lid

Trim and peel eggplant, halve it lengthwise and cut into one-inch slices. Place eggplant in a colander and toss with salt to draw out the moisture. Rinse eggplant and gently squeeze to remove excess moisture. Drain the vinegar and water to a boil. Then add eggplant and cook for three minutes. Drain eggplant and place in a sterilized jar. Combine with a small glass of high-quality olive oil in a heavy-duty jar. Use a food processor to blend the eggplant and oil. Pour the eggplant and oil into the jar. Seal the jar. Let the eggplant sit for one hour. Then gently squeeze again to remove excess moisture. In a large bowl, combine eggplant with oil, garlic, vinegar and hot pepper and spoon into hot jar. Let the jar sit for one hour. Then gently squeeze again to remove excess moisture. In a large bowl, combine eggplant with oil, garlic, vinegar and hot pepper and spoon into hot jar. Let the jar sit for one hour. Then gently squeeze again to remove excess moisture. In a large bowl, combine eggplant with oil, garlic, vinegar and hot pepper and spoon into hot jar. Let the jar sit for one hour. Then gently squeeze again to remove excess moisture.

MAPLE-TINI

From the recipe by Michele Cramer of Vermont Pickles

- 2 medium vodka
- Vermont Maple Syrup
- 1 teaspoon maple syrup
- One standard 12 ounce jar with lid

Put one in sterilized jars and seal. Shake vigorously to combine. Store vodka in a cool, dark place. Add one shot of Vermont Maple Syrup in a month or so.



Slow Food Vermont Farmers Market

— Our Mission Statement —

Vermonters creating community through the celebration of good, clean and fair food — locally and globally

City Hall Park

Wednesdays 2:30-6:30

AUGUST 28, SEPTEMBER 4, 11, 18 & 25

An Agricultural Market showcasing some of the best meat, cheese and produce from local farms.

Come check out the offerings of Stony Pond Farm, Half Pint Farm, Shelburne Farms, Meeting Place Pastures, Farmer Site, Bell's Farm, Maple Wind Farm and Flower Power VT.

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in person
153 Main St., Burlington
by phone
802-86-FLYNN, whsley
online www.flynnitix.org

REGIONAL BOX OFFICE SEPTEMBER 2013

- 9/1 SUN Roby Keith @ Champlain Valley Fair, Essex Junction
- 9/2 MON Jani Mulvey @ Pollock Duns University of Vermont
- 9/3 THU "Dawn City Grand Walk"—Sticks of UVM (9/5, 12, 19, 26) @ Royal Tyto Theatre
- 9/4 FRI Galaxy Reception, Forrest Helzlsouer's "The Labors of Silex" @ Exhbit. Seta's days through 11/20 @ Amy F. Tarnat Gallery
- 9/6 FRI Ann Gendie's "Aval Wild Happened" (9/6-7) @ FlynnSpace
- 9/6 FRI "Dawn City Grand Walk"—Seaford Falls (9/6-7, 13-14, 20-21, 27-28) @ City Hall Park
- 9/7 SAT Gallery Exhibit: Forrest Helzlsouer's "The Labors of Silex" (Seaford Falls through 11/20) @ Amy F. Tarnat Gallery
- 9/7 SAT The Mohr Museum (Benefit for VPT) @ Flynn MainStage
- 9/7 SAT Burlington Chamber Orchestra @ McCauley Arts Center, Saint Michael's College, Colchester
- 9/8 SUN Dawn City Grand Walk—Lakeview Cemetery (9/8, 15, 22) @ Lupton Howard Chapel
- 9/9 MON Ed Elvashik @ FlynnSpace
- 9/9 MON Michael Franti & Spearhead @ Flynn MainStage
- 9/12 THU Out at Mind Experience @ FlynnSpace
- 9/12 THU The Puppet Shoppe (9/12, 15, 22-23, 29) Center for the Dramatic Arts
- 9/12 THU SE, Stay and Stand-out @ FlynnSpace
- 9/14 SAT Northwest Music Festival @ Camp Koe Manor, Greenfield, MA
- 9/14 SAT Deje-Noes @ FlynnSpace
- 9/20 FRI Bill Cosby @ Flynn MainStage
- 9/20 FRI VSO Made in Vermont @ Dakota Center for the Arts, Johnson State College, Johnson
- 9/21 SAT Apatu Remawany @ FlynnSpace
- 9/21 SAT VSO Made in Vermont @ Vergennes Opera House, Vergennes
- 9/22 SUN The Johannes Shring Quartet with Fred Child: "Hazzard Magnetized" @ FlynnSpace
- 9/22 SUN VSO Made in Vermont @ Hixson Opera House, Derby Line
- 9/24 TUE Consent to Lie: Melysio @ McCarthy Arts Center, Saint Michael's College, Colchester
- 9/26 THU Eben Lytle + His Orchestra, "No Place to Go" (9/26-27) @ FlynnSpace
- 9/26 THU VSO Made in Vermont @ Alexander Twilight Theatre, Lyndon State College, Lyndon
- 9/27 FRI The Hungry Heart @ Flynn MainStage
- 9/27 FRI April Vorch @ UVM Recital Hall, University of Vermont
- 9/27 FRI VSO Made in Vermont @ Bellows Falls Opera House, Bellows Falls
- 9/28 SAT Alejandro Escovedo and Sherry Lynne @ Flynn MainStage
- 9/28 SAT VSO Made in Vermont @ Chandler Center for the Arts, Randolph
- 9/29 SUN VVO Fall Concert @ Flynn MainStage
- 9/29 SUN VSO Made in Vermont @ Bellows Falls Academy, St. Albans
- 9/30 MON Celtic Thunder @ Flynn MainStage
- 9/30 MON VSO Made in Vermont @ Fine Arts Center, Castleton State College, Castleton

COMING SOON AND ON SALE . . .
Reggie Watts • Diana Krall • Women Miller's "Lyric to Ride" •
Vernon Balke Theater's "The Nutcracker" • Celtic Theatre Company

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calendar

WEDNESDAY

Local game: Unimex Grounds, Burlington 7 P.
Fly: King-of-a-pint from 4 pm to 10 pm. Info: 503-587-0144/flyinfo.com

Health & fitness

CIVILIZATION Hanna Dineen leads a weekly evening workout. Relevance Institute, Burlington. 9:30-10 pm. \$15 suggested donation. Info: 238-7820

FLIP-IT Relevance Institute's popular circuit workout. Relevance Institute, Burlington. 9:30-10 pm. \$15 suggested donation. Info: 238-7820

"THE PLEASURES OF WOMEN'S ROLES: HARRY AND THE HENRIETTA CLUB" Workshop. Acquainted South has long influenced the local community since it opened its doors in 1965. The club's mission is to provide a safe and supportive environment for women. Info: 238-7820

YOGA FOR BEGINNERS Introduction to yoga. Relevance Institute, Burlington. 9:30-10 pm. \$15 suggested donation. Info: 238-7820

Arts

CHILDRENS' THEATRE Theatricals and puppets for children. Info: 238-7820

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7:30 pm. Info: 503-587-0144/flyinfo.com

Books

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THU.29

Arts

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film & festivals

VERMONT FESTIVAL OF THE ARTS. See 802-808-1000 for more info.

film

THE TRACERBERRY THEATRE OF KANSAS. See 802-808-1000 for more info.

food & drink

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health & fitness

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LOCAL ARTS AND MUSIC CONCERTS

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outdoors

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Find a great selection of new and used skis & boards, race gear, outerwear, boots, and bindings. Clothing and equipment will be on sale for all ages and ability levels.

PURCHASE & PICK UP YOUR 2013-14 BOLTON VALLEY ALL ACCESS SEASON PASS AT THE SALE & RECEIVE AN EXTRA \$5 OFF THE GOODS.

AUG 29 - SEPT 2 & 6-8
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Thursday, Aug 29	4-6pm
Fri-Sat, Aug 30-31	10am-8pm
Sunday, Sept 1	10am-6pm
Monday, Sept 2	10am-6pm
Friday, Sept 6	Noon-8pm
Saturday, Sept 7	10am-8pm
Sunday, Sept 8	10am-6pm

LABOR OF LOVE RAIL JAM on Friday night, August 30, starting at 6pm

BOLTON VALLEY SKI TRAIL RUN on Saturday, August 31 at 10am, run or watch this event that benefits Vermont Adaptive Ski & Sports

\$25,000 in PRIZES will be given away all weekend including a Season Pass & Lift Tickets!

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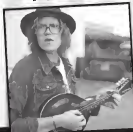
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ANALYSIS: THERMIST IN COMPRESSOR WINDING

experts in the field of the study. The authors are grateful to the referees for their constructive comments and suggestions. The authors are also grateful to the referees for their constructive comments and suggestions. The authors are also grateful to the referees for their constructive comments and suggestions.

on small fish.

BLANKING AND PLOTTING ARE ONE (repeated) in how long have to finish a particular board? Perhaps you, it like to improve your puzzle solving time to complete a 10x10 grid, it's 10! (10 factorial) or 3,628,800 possible combinations. The following classes intend to use to help you: 10x10, 15x15, 20x20, 25x25, 30x30, 35x35, 40x40, 45x45, 50x50, 55x55, 60x60, 65x65, 70x70, 75x75, 80x80, 85x85, 90x90, 95x95, 100x100, 105x105, 110x110, 115x115, 120x120, 125x125, 130x130, 135x135, 140x140, 145x145, 150x150, 155x155, 160x160, 165x165, 170x170, 175x175, 180x180, 185x185, 190x190, 195x195, 200x200, 205x205, 210x210, 215x215, 220x220, 225x225, 230x230, 235x235, 240x240, 245x245, 250x250, 255x255, 260x260, 265x265, 270x270, 275x275, 280x280, 285x285, 290x290, 295x295, 300x300, 305x305, 310x310, 315x315, 320x320, 325x325, 330x330, 335x335, 340x340, 345x345, 350x350, 355x355, 360x360, 365x365, 370x370, 375x375, 380x380, 385x385, 390x390, 395x395, 400x400, 405x405, 410x410, 415x415, 420x420, 425x425, 430x430, 435x435, 440x440, 445x445, 450x450, 455x455, 460x460, 465x465, 470x470, 475x475, 480x480, 485x485, 490x490, 495x495, 500x500, 505x505, 510x510, 515x515, 520x520, 525x525, 530x530, 535x535, 540x540, 545x545, 550x550, 555x555, 560x560, 565x565, 570x570, 575x575, 580x580, 585x585, 590x590, 595x595, 600x600, 605x605, 610x610, 615x615, 620x620, 625x625, 630x630, 635x635, 640x640, 645x645, 650x650, 655x655, 660x660, 665x665, 670x670, 675x675, 680x680, 685x685, 690x690, 695x695, 700x700, 705x705, 710x710, 715x715, 720x720, 725x725, 730x730, 735x735, 740x740, 745x745, 750x750, 755x755, 760x760, 765x765, 770x770, 775x775, 780x780, 785x785, 790x790, 795x795, 800x800, 805x805, 810x810, 815x815, 820x820, 825x825, 830x830, 835x835, 840x840, 845x845, 850x850, 855x855, 860x860, 865x865, 870x870, 875x875, 880x880, 885x885, 890x890, 895x895, 900x900, 905x905, 910x910, 915x915, 920x920, 925x925, 930x930, 935x935, 940x940, 945x945, 950x950, 955x955, 960x960, 965x965, 970x970, 975x975, 980x980, 985x985, 990x990, 995x995, 1000x1000, 1005x1005, 1010x1010, 1015x1015, 1020x1020, 1025x1025, 1030x1030, 1035x1035, 1040x1040, 1045x1045, 1050x1050, 1055x1055, 1060x1060, 1065x1065, 1070x1070, 1075x1075, 1080x1080, 1085x1085, 1090x1090, 1095x1095, 1100x1100, 1105x1105, 1110x1110, 1115x1115, 1120x1120, 1125x1125, 1130x1130, 1135x1135, 1140x1140, 1145x1145, 1150x1150, 1155x1155, 1160x1160, 1165x1165, 1170x1170, 1175x1175, 1180x1180, 1185x1185, 1190x1190, 1195x1195, 1200x1200, 1205x1205, 1210x1210, 1215x1215, 1220x1220, 1225x1225, 1230x1230, 1235x1235, 1240x1240, 1245x1245, 1250x1250, 1255x1255, 1260x1260, 1265x1265, 1270x1270, 1275x1275, 1280x1280, 1285x1285, 1290x1290, 1295x1295, 1300x1300, 1305x1305, 1310x1310, 1315x1315, 1320x1320, 1325x1325, 1330x1330, 1335x1335, 1340x1340, 1345x1345, 1350x1350, 1355x1355, 1360x1360, 1365x1365, 1370x1370, 1375x1375, 1380x1380, 1385x1385, 1390x1390, 1395x1395, 1400x1400, 1405x1405, 1410x1410, 1415x1415, 1420x1420, 1425x1425, 1430x1430, 1435x1435, 1440x1440, 1445x1445, 1450x1450, 1455x1455, 1460x1460, 1465x1465, 1470x1470, 1475x1475, 1480x1480, 1485x1485, 1490x1490, 1495x1495, 1500x1500, 1505x1505, 1510x1510, 1515x1515, 1520x1520, 1525x1525, 1530x1530, 1535x1535, 1540x1540, 1545x1545, 1550x1550, 1555x1555, 1560x1560, 1565x1565, 1570x1570, 1575x1575, 1580x1580, 1585x1585, 1590x1590, 1595x1595, 1600x1600, 1605x1605, 1610x1610, 1615x1615, 1620x1620, 1625x1625, 1630x1630, 1635x1635, 1640x1640, 1645x1645, 1650x1650, 1655x1655, 1660x1660, 1665x1665, 1670x1670, 1675x1675, 1680x1680, 1685x1685, 1690x1690, 1695x1695, 1700x1700, 1705x1705, 1710x1710, 1715x1715, 1720x1720, 1725x1725, 1730x1730, 1735x1735, 1740x1740, 1745x1745, 1750x1750, 1755x1755, 1760x1760, 1765x1765, 1770x1770, 1775x1775, 1780x1780, 1785x1785, 1790x1790, 1795x1795, 1800x1800, 1805x1805, 1810x1810, 1815x1815, 1820x1820, 1825x1825, 1830x1830, 1835x1835, 1840x1840, 1845x1845, 1850x1850, 1855x1855, 1860x1860, 1865x1865, 1870x1870, 1875x1875, 1880x1880, 1885x1885, 1890x1890, 1895x1895, 1900x1900, 1905x1905, 1910x1910, 1915x1915, 1920x1920, 1925x1925, 1930x1930, 1935x1935, 1940x1940, 1945x1945, 1950x1950, 1955x1955, 1960x1960, 1965x1965, 1970x1970, 1975x1975, 1980x1980, 1985x1985, 1990x1990, 1995x1995, 2000x2000, 2005x2005, 2010x2010, 2015x2015, 2020x2020, 2025x2

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1. *Journal of the American Medical Association*, 2000; 284: 2689-2695.

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An Open Door

Mayer Hawthorne talks Steely Dan and French fries

DAN BULLES

On his new record, *Where Deer Thru Door Go*, Mayer Hawthorne sheds the flirty but confusing "neo soul" label affixed to his previous studio albums, *A Strange Arrangement* (2009) and *How Do You Do* (2011). Helped by famed producers such as Jack Splash, Da Internaz, Kik Harpoon, and Pharrell Williams, Hawthorne's latest presents a hodgepodge of influences, from hip-hop and dubstep to the breezy, well-coiffed yacht rock of Hall and Oates. As such, it's been alternately hailed to geoweb—*and fun*—and criticized for skimming longtime fans expecting more of the smooth R&B stylings from his earlier career.

In advance of his show at the Hyatt Grand Ballroom on Wednesday, September 4, *Seven Days* spoke with Hawthorne by phone about his new record, as well as his unabashed love of Steely Dan and A's French Fries.

SEVEN DAYS: So, are you excited to come back to Vermont?
MAYER HAWTHORNE: Yeah, most I can't wait for some A's French Fries. I just talked to my homie in Vermont, and I'm so hyped for A's three.

SD: You have a homie in Vermont?
MH: Yeah. His name is Frank DeMaio. He shares a lot of my music tastes. He's born and raised.

SD: Small world, huh? Switching gears, what was the thinking behind the title of the new record?
MH: Where Deer Thru Door Go is about not

knowing where you're going and up or if you're ever gonna come back alone. I didn't know what this album would sound like or if anybody would be listening. I really didn't know what the direction was going to be when I started recording. So it was about that fear and that sense of adventure.

SD: Was that a new experience for you then, going into the studio without a game plan?

MH: Everything about this album was a completely new experience for me. There were so many firsts on this album. It was the first time I ever worked with outside producers and writers. It was the first time I've ever had a rapper on a song, Kinfolk Lane.

SD: What about Snoop?
MH: Well, it was the first time I've ever had somebody rap. I did have Steep Digg on the last record, but it didn't hit him rap. I told him he had to sing.

SD: This was also the first time you recorded in a major studio.

MH: Yeah. My first few records were recorded in my bedroom, or in small, independent studios.

SD: Was it difficult to give up so much control of the recording to producers?
MH: It was weird. I'm used to doing everything myself. Initially, it was difficult

for me, and there was definitely some tension in the studio. There were moments when I was like, "Fuck this. I'm gonna do it myself." But it was exactly what I needed. The whole experience made me a better producer myself. And I learned so much. It pushed me outside of my comfort zone, which was the whole reason I wanted to work with those producers in the first place.

MY MOTTO HAS ALWAYS BEEN,
"IF YOU DON'T LIKE
STEELY DAN,
I DON'T LIKE YOU."

MAYER HAWTHORNE

SD: You still do a lot of DJing in the selection of performing as a DJ different from singing?

MH: DJing is where I came from. I think it's often me in a unique perspective on music. I started as a DJ and I've only been singing for a few years now. So DJing is kind of my

fallback. I can DJ indefinitely, but singing is something that I'm getting the hang of. I'm learning every time I hit the stage.

SD: How does having that background help you as a Mayer Hawthorne?

MH: I think the DJ background is what makes me different from other artists. As a DJ, I'm all about getting people to move. Whenever I DJ, I'm trying to make people dance. And I took that knowledge and put it to use on this album.

SD: Does the influence work the other way around? Does doing Mayer Hawthorne influence how you DJ?

MH: That's a great question. I think it's a symbiotic relationship. Being a front man has made me appreciate certain records more. When I was working on this record, I was listening to a lot of rock and roll, the Clash and Steely Dan, and Black Sabbath. So consequently, I started adding more rock and roll to my DJ sets. So they do influence each other.

SD: The Steely Dan influence is pretty obvious, and it's made some folks raise an eyebrow. Why do you think they are so polycing?

MH: [Laughs] Because it's very nerdy music. It's music for music nerds like myself. And for Pharrell Williams, who is another music nerd. That was something he heard over, not mutual love of Steely Dan. My motto has always been, "If you don't like Steely Dan, I don't like you." It's sort of a joke. But it's sort of serious. They are drivers. And I think my new album is downer as well.

SD: It's gotten a lot of mixed reviews. *MH:* The feedback has been divided. Some people really like it, and other people don't like it at all. I think that is a great thing. I don't make music for everyone to love it. I make music that I think is dope. And if you love it, then that's incredible. And if you don't love it, then a million other bands that you can listen to. It's all good. ☺

INFO

Mayer Hawthorne plays the Hyatt Grand Ballroom with Supermimic on Wednesday, September 4, 7:30 p.m. \$40/\$55 AA.



SOUND*bites*

BY DAN ROLLE



Holy Shit!

The worst on the street — by which I of course mean Facebook — is that **anon** was seen hanging out in Radio Room, following her show at the Champlain Valley Fair last Saturday night. Yes, really. We even have photographic proof of her arse-in-a-room with the band's music manager **JANASIA**, who tells us that he and the pop superstar had a brief disco party that night in an apartment upstairs from the Beacon. Care to guess which way they danced to? (Trust me, you can't.)

"Butter" on the Edge" by Tame.

You Really.
(This is one of those times I really wish this was a celebrity gossip column, if only so that I could start rumors about Adler and Keifer dating and come up with an awesome celebrity couple name like Keitha or Jeffie.)

Clearly, it's gonna be a weird week. So it only makes sense for a thoroughly random, fanned-out, rapid-fire edition of *Star Trek*. Here is

I was this close to dropping by the Bean last Saturday night, mostly just to see how Spin Jack would try and get locked out of their own show again, since that's kind of their thing (I imagine the degree of difficulty is getting boosted out of the Bean is pretty high.) But I decided to stick it out at Nectar's after the **WGN-BEANS** set to catch **BABYFACE**.

I stand by that decision. The same genre-inspired High Kicks were as abstract as advertised. They kind of remind me of the *musicals*, but with more fervent drums. And Barbaux, the de facto godfather of Graven Mountain surf music, wore their usual super-tight selves. I don't know if the recent rise of surf bands in Vermont is really a trend, but I'm sure about it.

Here's a question I would have asked Ke\$ha if given the chance, possibly while thrashing my teeth with Jack Daniels: In your hit song "Tik Tok," you sing that you roll up to parties, "Drop-topping, playing our favorite CDs." Really? CDs? I know "Drop-topping, playing our favorite MP3s" doesn't have quite the same ring. But do the kids in your target demographic even know what CDs are? Just wonder...

It's too bad Kofas wasn't hanging at the Bean & Sis weekend, cuz there's a lot going on at the little coffee shop that could. Like, for example, the debut of a new psychedelic band led by some CITY'S THUNDER PIANO called SUNSET RATTLES on Saturday, August 11. In addition to the always provocative Piano on guitar and keys, the cream features

HEADPHONE'S GARY HEARD ON drums, GIL KESON guitar, GARY BUCHHEIT, and AMANDA and JERRY KEYS on keyboards and bass, respectively. According to the band's website, QFT use "synthesizers and tone as the foundation for their musical explorations, rather than melodies or rhythmic changes, painting musical portraits of "vast landscapes from an alien world." I'm not entirely sure what of that means, but it sure sounds interesting, doesn't it?

back to the Kabbie thing for a sec ... sort of. If *you* were going to bring out somewhere after his show on the fair this Sunday, September 1, where do you suppose it would be? I know both the Park Place Tavern and Ruchings Pub in Essex Junction are closer. But my money would be on Pranny O's in South Burlington, because every time I walk into that joint — more often than you might think, especially since they started featuring new local bands on Tuesdays — I find myself humming the melody to "I Love This Bar." If only they served their beer in blason jars!

like this game, let's be honest, any **STEVEN SEGAL** are looking to chill out after their CWF set on Saturday, August 21. Or perhaps they'd like to prove game because maybe, like me, they find the genuinely comical nature of **FRANK FLORES**'s *Dark Side of the Moon*, *Dark Side of the Moon*, which opens near the **BLACK STARS** aren't playing in its entirety, to be a capital crime against rock and roll. And reggae. Where would they get? The shepherds of confusion of Nectar's is the obvious choice, of course to check out the large mural of dead old dead. But I say they end up at the Other Place. In particular, **JENNIFER BAKER** (that would be Dancin!) has been known to get down to a variety of artists, reggae, and otherwise — like his recent groove with single *Love's a Crime* — and dubstep reggae like *Crash* and *Keep Me Down*. And there's almost always something interesting, and lots, on the bill at the **OFF ALICE**, there's more respect for what rock and roll is, as, because

SUBJECTS

For up-to-the-minute news about the local music scene, follow @DenaHollis on Twitter or read the Live Culture blog www.denahollis.com/liveculture.



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WED.28

Burlington area

AMERICAN FLATHEAD — Burlington
HEARTS Summer Sessions 8 p.m. Free

MECHANICAL CATS After (week) 8 p.m. Free

FRANKY D'S Karaoke 9:30 p.m., Free

HAIRY BONE South Hampton (Impassioned) 9 p.m., Free. Rotated. Wednesday w/ DJ Only Mashed. (Not on 8 & 9 tracks) (house) 10 p.m. Free.

JP'S PUB Pub Quiz with Dave (mixed) 7 p.m. Free. Karaoke with Henry 10 p.m. Free.

JANUARY AT METAL VERBOSITY John McVie's True Soul 8 p.m. Free.

LAUREN'S BIRTHDAY & MORE First Ascent. Copter State and Dark Performance (week) 7 p.m. Free.

MANHATTAN PIZZA & PUB Open Mic w/ Andy Lupton 8 p.m. Free.

MONKEY MOOSE At Home. Stars Band 8:30 p.m. Free.

NECTAR 5. What a Jinxed Comedy. Open Mic. Wednesday 7 p.m. Free.

ON TAP BAR & BOTTLE Lates & House. 10 p.m. 11 p.m. Free.

RADIO HEAVEN The Lower Speedsters (club) 7 p.m. Free. Irish Sessions 8 p.m. Free. The Red Neck (country) 9 p.m. Free.

RED SOLARIS Andie Savarino. Star Session 7 p.m. Free. DJ with DJ (pop) 10 p.m. Free.

ROCKY HORROR Josh Perkins. Acoustic Soul Night 8 p.m., 10-12 sessions.

central

BEYBE 5. Open Mic with John Lupton 8 p.m. Free.

ROCKY HORROR Jay Ben & Friends (single songwriters) 8 p.m., 10-12 sessions.

SWEET RELEASE 5. Lupton (event) Wednesday 8 p.m. Free.

THUNDERBOLT Open Mic 8:30 p.m. Free.

Champlain valley

KEY LAMBS Karaoke with Les & Bob (Impassioned) 10 p.m. Free.

ON THE BOLD BRIDGE Open. Burlington. 8 p.m.

THE TWO-HEARTED THING (Impassioned) 7 p.m. Free.

northern

REE T KNOX polycarbonate (single songwriters) 7:30 p.m. donations.

THE NEW FIDELITY & PUB Lates. Summer (solo acoustic house) 7 p.m. Free.

MOOSE & PINE Alan Greenfield & The Doctor (club) 8 p.m. Free.

PARKER PETS (Impassioned) 7 p.m. Free.

regional

HONGKONG Open Mic 10 p.m. Free.

THU.29

Burlington area

MECHANICAL CATS Lates (week) 8 p.m. Free.

CLUB HEDRONOME 20 Deep. (Impassioned) 8 p.m., 10-12 sessions.

OWEN'S Robert George (club) 7 p.m. Free.

FOURFIVE & PUB The Soul Riders (club) 10 p.m. Free.

FRANKY D'S Karaoke 9 p.m. Free.

HOLLYWOOD What a Jinxed Comedy (weekend) 8 p.m. Free. The Wonder They Came (club) 10:30 p.m. Free.

JP'S PUB Karaoke with Henry 10 p.m. Free.

MANHATTAN PIZZA & PUB 1st. What a Jinxed. A Party With (pop) 8:30 p.m. Free.

MONKEY HORROR Guest Writers (Impassioned) 8:30 p.m., 10-12 sessions.

RED SOLARIS Trina Morrison (club) (Impassioned) 8 p.m. Free. Future, the (club) 10 p.m. Free.

ON TAP BAR & BOTTLE DJ. Songs 8 p.m. 10 p.m. Free.

ON TAP BAR & BOTTLE DJ. Songs 8 p.m. 10 p.m. Free.

RADIO HEAVEN Club. 8 p.m. & 10 p.m. (club) 8 p.m. Free. Share. (Impassioned) 10 p.m. 11 p.m. Free.

ON TAP BAR & BOTTLE Jay Ben & Friends (single songwriters) 8 p.m., 10-12 sessions.

RED SOLARIS 10 p.m. (Impassioned) 8 p.m. Free. 2nd Ascent. (club) 10 p.m. Free.

ON TAP BAR & BOTTLE Jay Ben & Friends (single songwriters) 8 p.m., 10-12 sessions.

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FRIDAY (TOWHEE & NICOLE) (club)

Wait for It

It's only now that **DOWNSTOWN** & **WOLFE** released their debut album, *Signs*, a musical action in 2010. The years since have been packed with life and career-changing events, not the least of which included a move from Berlin to Burlington and Nicole Wolfe's showstopping appearance as a contestant on the NBC talent show "The Voice" last year. No wonder it's taken three years to release a follow-up album, but fans will be pleased to know that second record is due out later this fall. In the meantime, this Friday, August 30, the duo plays Signal Kitchen in Burlington with support from the **SHUTTLE BROTHERS**.

THU.29 @ 102

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SOUNDbites

CONTINUED FROM PAGE 35

On second thought, maybe the Marley brothers would come down to Nectar's a night early to catch **JUSTIN LEVINSON AND THE VALCOURS'** set on Friday, August 30. There's no real reason they would do this, but I needed a segue to mention that the show will be Levinson's last with a full band until the group's 2014 release.

Or maybe they'd take a trip to Montpelier that same night to see the crystal city debuts of both **VERNON** and **SMALL** at Charlie O's World Famous. Though, come to think of it, that bar really is more likely a Toby Keith land of place. And I mean that in a good way. Toby Keith is awesome.



Barney Marley



Myra happen to tune in to see the Reason Red Sox play the Chicago White Sox on Sunday, September 3, be sure to turn on **NESEN** before the 6:45 p.m. first pitch — or if you're going to the game, get back from the beer stand early. Because local roots soul duo **VERNON & SMALL** will be performing the national anthem prior to the game, which makes me instantly jealous.

Last week, I gently goaded Ron at Vermont Music Parts head musician. In hindsight, I probably should have served some arena for Benjamen. Playing Each Other's Songs at the Tupelo Music Hall in White River Junction this Friday, August 30, which features songwriters, yes, playing each other's songs (Deep breath, Roddy!) Personally, I would have gone with something like "Ganja Connoisseur" or "Playing Favorites" or, I dunno, anything else. But I digress.

Remember quibbles aside, the show should be a good one, as it features four talented local songwriters on **NEW TRAVEL**. **JOEY LANE**, **MIKE DEGENHORN** and **YOUNG LEE THOMAS** playing the songs of **Benjamen**. **JOEY LANE** — well, you get the idea.

This post is from the Dept. of Corrections. Last week's ad for **OMG**, power front woman **CHRISTINE MEDARD** in this column erroneously stated that the band's final show at Radio Room would be the first with new drummer **AMMON**. **ACHARD**. It wasn't. I'm told **Achard** had previously played some gigs with

DOT. I have to check the official records, but I believe that may mean she's no longer the record holder for "first last names by a new drummer before the band breaks up."

Last but not least, here's the real story with **Selkie**. She was the guest of **AUSTIN'S FRANK MILLER**, who lives in William. According to Joe Adair, Miller took her around to some favorite local spots over the weekend, including the Bean and — *gasp!* — Huntington Garage. She also apparently shot some scenes for her MTV show, "My Crazy Beautiful Life," in the Bean's back room, aka the Tavern of Eternity. So there's that. In a related story, if Ryan Miller knows Toby Keith, meet me at Freesty's around 11 p.m. on this Sunday. ☺



Listening In

A peek at what was on my mind, turned in, right through your radio waves.

LA VITA, 11:00

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WORTH AN AUTHORITY, Original

ROSE REVEREND, A Little Bit

SHIRLEY BELL, Just a Little Happiness

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TURKUAZ
with the band
TUE 29

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JUSTIN LEVINSON & THE VALCOURS
NO DIGGITY 90'S NIGHT
WED 30

RICHARD JAMES AND THE NAME CHANGERS
ASTRONOMICAL 80'S NIGHT
THU 31

MI YARD
with the band
FRI 1

METAL MONDAY
In the Metal, The Metal of the Metal, The Metal of the Metal
MON 2

GUBBULIDS
In the Metal, The Metal of the Metal, The Metal of the Metal
TUE 3

VIVA LA HOP
A Nightly Hoppy Hoppy
WED 4

DEAD SET
In the Metal, The Metal of the Metal, The Metal of the Metal
THU 5

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THURSDAY

SKINNY PANCAKE Jacksonville and Laura in action (banger songwriters) 8 p.m. \$5-\$10 donation

central

ENCUTIES The Lanes (bangers) 8 p.m. \$10-\$15 donation

LARDER & MIRA Over Lard and Mira (bangers) 8 p.m. \$10-\$15 donation
SWEET MELLUSM'S Seth (bangers) 9 p.m. Free

champaign valley

OTV LONES Lones with Top Hat Entertainment 7 p.m. Free

THE NEW HAWK New Hawk 8 p.m. \$10-\$15 donation

northern

RED & BONES Rebecca Pineda (banger songwriters) 7:30-10 p.m. \$10-\$15 donation
 Rebecca Pineda (banger songwriters) 7:30 p.m. \$10-\$15 donation

THE HORN PIZZERIA & PUB Seven Lane in Hoffman (banger) 8:30-10 p.m. \$10-\$15 donation

HORN & PLACE Horn & Place 8 p.m. Free

FAIRER PIE CO. Bill (banger songwriters) 7:30-10 p.m. Free

progressed

HORNSHINE The Swends (rock) 8 p.m. Free

HORN & PLACE Horn & Place 8 p.m. Free

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PHOTO BY SISTER SPARROW & THE DIRTY BIRDS (JULY)

Flying High

Vocalist Arleigh Kinschke is as powerfully commanding as she is smooth and serene, and she has a deserved reputation as a sultry soul dynamo. As a result, her band, **SISTER SPARROW & THE DIRTY BIRDS**, is one of the hottest emerging funk and soul acts around, combining a flair for vintage cool with a thumb-on-the-modern-edge. Catch them this Friday, August 30, at Poutine Pub 3 in Montpelier.

FRI.30

Burlington 1988

RAVENS 8 p.m. Free. Kinschke 8:30 p.m. Free

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RAVENS 8 p.m. Free. Kinschke 8:30 p.m. Free

JP & PINE Kinschke with Hagen 10 p.m. Free

LIFT Ladies Night. 8 p.m. Free

MARSHALL MARSHALL 8 p.m. Free

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REVIEW *this*

Rick and the Ramblers, *Riding My Guitar*

(APPLE IT/2 RECORDS CD/DIGITAL DOWNLOAD)

If you haven't yet had a chance to read *Riding My Guitar*, the recently released biography of Rick Norcross penned by Vermont author Stephen Russell Payne, here's a condensed version. The accompanying album of the same name recorded by Norcross' band, Rick and the Ramblers (on the title cut in particular, the longtime lead songwriter recounts the highlights of his 50 years playing music.

In typical, gaily swinging fashion, Norcross takes us from his humble beginnings in East Marchick in 1963 to his time in Europe (picking acoustic with Paul Simon to his stint as a coffee shop owner and rock photographer in Florida and back again to the Green Mountains. And here he's become something of a local legend.

Norcross can capture as much detail and emotion in his

autobiographical first-and-a-half-minute CD as does Payne over 300 pages. But the song—and, in its own subtle way, the album as a whole—represents an absorbing and charming look at the life and times of one of Vermont's musical treasures.

Perhaps what's most remarkable about *Riding My Guitar* (the album) is that the title track is really the only personal retrospective Norcross offers among the album's 12 songs. Given the scope of his career, he could certainly be excused the vanity of looking back on a life well—and, fascinatingly—lived. That he chooses not to is a testament to his own humility and to the enduring quality of his band and its music.

And, make no mistake, this is great music. Vermont may not be associated with Western music, but it's ever so. Rick Norcross will be a big reason why. Keep riding original music in the chunky spicer "The Way We Always Done It" and the poignant "Take Your Time"—as always, deftly arranged by longtime collaborator Charlie MacFarlane—



certain naturally idiosyncratic grooves such as "Wrinkler Prize" and "Full Moon Full of Love." Whether crossing in his worn, unadorned button or cradling vocal duets to the likes of Tanya Noelle and Dave Rowell, Norcross' songs made a timeless charm and sage modesty that makes his music not only likable and comfortably familiar but timeless.

Riding My Guitar by Rick and the Ramblers is available at rickandtheramblers.com. The band plays as part of the Northfield Labor Day Celebration in Northfield on Sunday, September 5.

DAN ROLLES



Derek Burkiss, *Ten Years and 29 Days*

(SELF RELEASED CD/DIGITAL DOWNLOAD)

In 2012, Jericho's Derek Burkiss took part in February's *Album Writing Month*, an annual event that challenges songwriters to pen 10 songs in 28 days—or 29 in a leap year. Burkiss didn't make his quota, finishing the month with a mere six songs. But the exercise was hardly a loss. These tunes led to Burkiss recording a music career that had been dormant for a decade. The resurrection culminated in his debut album, the appropriately titled *Ten Years and 29 Days*.

Since returning to music, Burkiss has quickly established himself in the local folk scene. He is a two-time

finalist in the *Advances Music Stage/Songwriter Contest* and was the winner of the 2012 *SolarFest Singer/Songwriter Competition*. Based on the strength of his debut, it's easy to see how he came by those accolades. Burkiss combines an emotionally measured, straightforward songwriting style with polished instrumental chops and a powerful, emotive voice, all of which suggest a distinct veteran savvy that belies his status as a relative latecomer.

For Burkiss, all starts with his voice. Certain songs are afforded lovely simple beauty, well, everything they sing sounds great. Not that Burkiss is a bad songwriter by most measures; he is a capable, bickering-on-every-good-day. He also happens to be blessed with time and talent that would be compelling even if it were singing the instruction manual for a smartphone. At times it's gritty and raw—"Barrington North," for example—evoking the emotive may of the late Richie Havens. At others, as on "Small Town, Big," he evokes the mellow glow of Pearl Jam's Eddie Vedder.

Save for a guest appearance by fellow Katie Tyra on "Coming Home to You," Burkiss is backed only by his guitar or banjo. That lack of production might leave some songwriters feeling exposed and vulnerable. But, given the force of his performance and general strength of his writing, Burkiss suffers no such writing insecurities. With few exceptions, his writing is clear and well crafted, his melodies succinct and tuneful. In particular, "The Sweetest Girl I Know" is a bang-down gem.

Intensely conceived and executed, *Ten Years and 29 Days* could just have easily been called *Better Late Than Never*. Here's hoping Derek Burkiss doesn't make us wait another decade for the follow-up.

Ten Years and 29 Days by Derek Burkiss is available on iTunes and CD. Baby Burkiss hosts the monthly Songwriters in the Round series at On the Rise Salery in Richmond. On Thursday, September 5, he plays there with Laramie Hoberlin and Linda Bousick.

DAN ROLLES

Watch something LOCAL this week.

 CHANNEL 30 Vermont	MSJ VARIETY HOUR LIVE MONDAYS - 7 PM
 CHANNEL 30 Ver	GRAND FATHER FOR RESEARCH ON VERMONT WEDNESDAYS - 8 PM
 CHANNEL 30 Ver	WATCH LIVE @ 5:25 VERMONT LOCALS AND ONLINE

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TUE.02 4 P.M.

MIDMOUNTAIN FURY Superheroes
Bur/Top 40. 10 p.m. Free

NORMAL KITCHEN Dought and
Mouth like DaFunk Brothers
Rock. Indie. 10 p.m. \$3.00 p.m.
\$5.00. 10 p.m.

SHINY PARADISE Oncoy
Shake [new music track]. 8 p.m.
\$5.00. 10 p.m. 10 p.m. 10 p.m.
10 p.m. 10 p.m. 10 p.m. 10 p.m.

SHINY PARADISE & BOUNTY The
Mystery Club. 10 p.m. 10 p.m.

central

CHAMBLIN O'S Indie. 10 p.m.
10 p.m. 10 p.m. 10 p.m.

GREEN MOUNTAIN OVERS At
Jenny P. 10 p.m. 10 p.m. 10 p.m.

PORTHOLE Indie. 10 p.m. 10 p.m.
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SWEET MELLISA 10 p.m. 10 p.m.
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TUE.03 8 WED.04

Catch Her If You Can On her latest album, *Live at the Caden*, **PHOEBE HUNT** displays a musical wanderlust matched only by wit, herself. The New York City-by-way-of-Norfolk singer/songwriter explores styles from Western swing to jazz, never lingering on any for long but always leaving a mark. Barring in support of that new album, this week Hunt plays a pair of local shows Tuesday, September 3, at the Skinny Pancake in Burlington and Wednesday, September 4, at the Midway Picnic in Montpelier.

TUE.03

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Attention to Detail

Walker Contemporary, Waitsfield BY MEGAN JAMES

Sophia Walker says she ended up in the art world by chance. An Essex, Vt., native, she studied sociology in college and got her first gallery job in the '90s, because she happened to be savvy with computers.

"I tripped and fell in," she says with a smile. But the 28-year-old art dealer and owner of Walker Contemporary, the seasonal gallery she opened in Waitsfield last spring, also happens to really love art.

On a recent afternoon, she sits at a large, distressed-wood spool that serves as a table in the middle of the sparse, white-walled gallery. Walker's long, blond curls brush over her shoulders as she talks, occasionally revealing a taste of floss on one of them.

Walker encourages her clients and visitors to linger over art. The key is to look at a work "long enough to feel quiet, and then long enough to hear your own thoughts," she says. Which might be why she seems to have such an intimate relationship with each piece she sells.

"To me, they're like children," says Walker, who can't stand to learn that something she's sold has ended up shot away in a desert. Unless she's certain they will cherish the piece, she says, "I talk people out of buying art often."

Walker got her start selling art at the former Clarke Galleries in Stowe. But it was at Chase Gallery in Boston that she honed her craft. "We were on Newbury Street, and our primary goal was sales," she recalls. The only reason Walker got that job, she says, was that she'd recently worked in technology. The gallery owner "had his whole inventory online, and he wanted someone who was tech savvy."

Walker took to the business quickly, eventually opening her own gallery in Boston, then there she moved to Los Angeles, where she continued to deal privately. "I spent a lot of time kind of headlong learning the business of art," she says.

Last June, at the beginning of the third summer she spent in Waitsfield to be closer to family, Walker signed a six-month lease and set up shop in the Beach Street space that was briefly



home to Quench Artspace. From the partially subterranean gallery, she shows the artists from around the world whom she represents.

Walker has a fondness for intricate details and painstaking processes. This month, she's featuring Boston-based Mary O'Malley, who creates jewel-like gold-ink drawings on velvet black paper. Each shimmering medallion is filled with exquisitely wrought images of flowers, scarabs and other insects. "They exist somewhere between the wild immensity of nature and the rigorous underpinnings of lace patterns," writes O'Malley in her artist statement.

New York artist Volume Flanagan

makes lithographic prints, often including flowers, vines and hands, on handmade paper. "I am fascinated by stanzas and anagrams — devotional native objects that families made to show love and respect," she writes in her artist statement.

Inspired by the cellular structures of plants, Durham, N.C., artist MacColl, a San Francisco artist, stretches tiny handmade porcelain dots onto printed paper. Look closely at the dots — some are more like beads — and you can make out traces of the artist's fingerprints.

Latvian Peter Strick's dark diptychs are filled with stripes of black paper she has tightly rolled into flowers and leaves

and then unfurled in charcoal. In some pieces, the charcoal dust leaves off the flowers' stems. In others, the blooms barely peek out of the dust — all that painstaking detail hidden from view.

Udo Nager, a Hattori-based East German artist, uses light as his medium. He cuts away layered, painted canvases to create translucent compositions effective of ice and snow.

And then there's Xosha Nakagawa. The Japanese artist's glass sculptures adorn several surfaces at Walker Contemporary, each one slightly different — some are squat and dotted with air bubbles, others appear lobbily and almost frosty. Vases are often sculpted to touch them, and that's OK by Walker. It's all about "expressing the properties of the materials," she says, leaving her hand on the cool glass surface.

"Art is about the dialogue, about what it means to be human," Walker says. This was never clearer to her than in Boston after September 11, 2001. She notes, when her gallery was showing ray paintings of buildings on fire during World War II.

Walker recalls thinking in the aftermath of the attacks, O.A. my God, do I have to take this down? She chose not to and says it was the right decision. "I put [the attacks] into context," she says. Gallerygoers who may have been thinking, How could this happen? could look at the paintings and see that "it's happened before, over and over," says Walker.

Here in Vermont, after a dining reception for Mary O'Malley that Sunday, Walker will hang her next show, cyanotype paintings by Indianapolis artist Casey Roberts. And come the end of October, she'll pack up and head on to the next adventure. Opening a gallery in her home state, "was kinda bringing it full circle," she wrote in an email. "It's time for something new" ☺

F ENLIGHTENED READER: A RAYDIE COURTESY OF AN AMERICAN MUSEUM BY MARY O'MALLEY AT WALKER CONTEMPORARY, WAITSFIELD. PHOTO BY JESSIE GUNTER. (OPPOSITE PAGE) WALKER CONTEMPORARY, WAITSFIELD. PHOTO BY JESSIE GUNTER. (THIS PAGE) WALKER CONTEMPORARY, WAITSFIELD. PHOTO BY JESSIE GUNTER.

ART SHOWS

and photomicrographs and x-ray fluorescence spectroscopy, and **PETER PARRIN**, Curved woodworks by the 90-year-old artist. Through October 31 at Fifth Ave., 68th St., New York City.

THE POWER OF WATER: REFLECTIONS ON RIVERS
AND LESSONS FROM NATURE An exhibit that
 explores Vermont's relationships with rivers,
 based on interviews conducted over the last year
 with more than 100 Vermonters in 14 communities.
 Through September Two Vermont Folklife Center
 140 Academy Drive • 202-639-6194

WIRE ACCOUNT, THIRTIETH SPACE An exhibition that marks the 30th anniversary of the opening of the Appleton Art Center, which was constructed in 1983 (see also *McCombs II*), is presented at the Appleton Art Center, Appleton, WI, from September 3 through October 10. *McCombs II* is a sculpture by the artist, located in the center of the building. *McCombs II* is a sculpture by the artist, located in the center of the building. *McCombs II* is a sculpture by the artist, located in the center of the building.

northern

AUGUST ARTISTS: What big collaborations! From Jethro Tull's Jeffery Langston and Larry Langston, and author/artist Sam McMutson, through August 20th, find an Endless Connection Gallery in Encinitas, Calif. Info:

BEST OF THE NORTHWEST MASTER OF FINE ARTS 2012 EXHIBITION The second biennial exhibition offering an introduction to the strongest emerging artists in MFA-level programs in New England, Quebec and New York. Through September 24 at Hiram Gray Art Center in Ottawa, IL. 2012.09.04

BOOKS REVIEW Freeman, Gifford. *Whores on Paper: Temperance and pornography in the Victorian world*. Through October 1 at Green Mountain Press, 100 Cambridge Street, Andover, MA 01810.

DISPATCHES Photographs of the landscape of New England's coast-land. Through October 2014 Dave's illustrations & film of nature & life are 476, 1053.

SHED THE LINE AND MAKE YOUR POINT THE PENCIL AND THE STET COMB A major history of the invention and evolution of the comb is listed by art-savvy artist-architect and writerly objects made from pencils, an Italian and her pencil. Lattimer and a variety of other pencils from around the world to

Richard Ambelang Through Richard Ambelang's lens, the world appears to be constructed from smudges of thick, liquid color. The photographer, a 2002 graduate of Goldenrod College, captures the landscapes of New England and the Pacific Northwest with an eye toward abstraction. His exhibit, aptly titled "Landscape Into Abstraction," includes both vast and intimate images of the natural world "immerse yourself in the vibrant colors at Goldenrod Art Gallery. Inside the college's Pratt Center, in Pleasant Hill through October 31. Pictured: "So much color & Sunlight, Auburn Co., WI."

Through its commitment to the Museum at Every Day
Line in Denver, Info 505-4409

EXPOSED An annual exhibit of sculptures from established and emerging artists displayed in a gallery as well as throughout Times Square and the surrounding public thoroughfares. 15, at Peter Dinklage Center in SoHo. Info: 212.633.6338

FAMILY TREE: GET ACROSS THE GENERATIONS
WORK IN TWO GENERATIONS OF ARTISTS FROM THREE
families including Vanessa (London Kay) Sears,
Eve and Eliza Tellez, and Amanda and Anne
Weinstein through September 23 at Miller's
Thursdays Gallery in Los Angeles. Tel. 303.2840.

GABRIEL BEMPELIS 'The Karamazov Series' dramatic chess sets inspired by Dostoevsky's popular novel of love in Vladimir. **ALTON BENNETT** 'Brave Beasts' large-scale dramatic chess sets. Through *Legionella* 2 at Saint Anna/Candler in Miami Beach, July 2009-2010.

KARIN GUTH & EMILY LINICOT *Object: Curve Reflections* video installation and objects with reflecting architectural elements with Nabil E. J. through September 14 at Jon in Scott Memorial Gallery, Jenson Arts Center, 301 S. 10th

LIZ KAUFMAN "Swarm" is a mixed-media assemblage sculpture. Through August 22 at Vermont Souths Contemporary Gallery from Johnson, NH. www.vscgalleries.com

LO LO SLEIGHT: A Day's Work: a celebration
Days, Day, Day at art printings. Furniture: Room
sentences: corners and table. Through Flowers
To at: July 20th, 2004, Gallery in Houston, Tex.

PAULINE NABERHOFER Prescribes by the founding member of the 68 Hours Arts Guild and an officer of Isle La Motte's Fish Fairs. Through August 20 at Snow-Martin-Waspick's South 88-92 info: (516) 564-5

BY GIBSON: "General" John Jinks With Big Point), photograph & essay by the General Pigeon) (indispensable presented in very books and paper points). Through September What General Pigeon Throwing Down. Info: 800-XXXX

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LET'S MAKE DISCIPLINE HAPPEN.

Running is evolving. Prograde science led to the city streets of the New Balance® Marathon—we're helping you push the pace with the latest footwear—like the supremely stable **ISABU3**. It combines luxurious N2 heel cushioning and ACTIVEA™ LITE for a premium lightweight stability experience. We'll help you find your perfect fit with our expert advice and huge selection.

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Walk, walk fashion baby...

SEVEN DAYS

STREET

AN ART HOP FASHION SHOW

Hosted by
Mrs. Vermont 2013
Hannah Kaldenbeck and
Craig Mitchell

Guest Appearance
Mrs. Vermont 2014
Sarah Westbrook

2013 Designers
Wendy A. Francis
Megan Mahoney
Lucy Lutz

Diana Vaughn Horn
Quaver Gault Company LLC
Mauritain Ash Design
Armel Decroix

Sit Design Studio
Grant Davis
Zoe Crane
Andy Scott

House of Kiki and Patch
Wilens Clothing
Bewick/Kline Millinery

SAMUSE
Pinebeast
The Hanson Curves

MWA Designs
Ravensd Reinhardt of
Northern New England

Stevie Dineen & Goodrich
Anne-Marie Koppel

SATURDAY,
SEPTEMBER 7

2 runway shows at
6:30 and 8:30 p.m.
featuring new looks
by local designers

In the tent behind the
Maltese Building
431 Pine Street,
Burlington, \$12

Food vendors, beer
and wine available

Styling
Chop Shop Hair Design (models)
Cynthia's Spa (hair)

DJ and Sound
DJ Debbie J and J&B Productions
Lighting
Jamon Farrest and WCAM

art

NOVEMBER 2013 JACOBS & JACOBS

ROBERT COMPTON & CHRISTINE HOMER "Fire and Frost" an effort to lay work by the featured artist with artwork, poetry by Compton, stories and words by Homer. Through September 30 at 1000 Lakeside, Kingston, MA. 603-548-0000. Gallery is at 30 January 1991 363-4050

SONORA LAMORE Artistic Designer with Nature paintings. 2013 original watercolor and oil on canvas. Through August 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

SELMA GATE "In the Presence" a series of black and white photographs that exceed the artist's work in design. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

SOPHIE FETTERMAN-BASSON "Stone Poems" a series of poems and paintings. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

"STORM VIOLET: FOR LOVE OF THE LAND" The Storm Violet Trust will be featuring paintings by Vermont artists. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

"TRAVEL WITH A WIFE" The artist's work is a series of paintings. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

TRINE NELSON "Travel Photography" the artist's work is a series of paintings. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

CALL TO
ARTISTS

EVER ARTISTS ANNUAL
OPEN STUDIO WEEKEND

October 5 and 6, 10 a.m. to 5 p.m. (local) craft and art are on display. Artists are invited to set up and display their work, with wine and beer available. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

CALL FOR DARK ART
THE DARK ARTS

October 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Artists are invited to set up and display their work, with wine and beer available. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

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SONORA LAMORE Artistic Designer with Nature paintings. 2013 original watercolor and oil on canvas. Through August 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

SELMA GATE "In the Presence" a series of black and white photographs that exceed the artist's work in design. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

SOPHIE FETTERMAN-BASSON "Stone Poems" a series of poems and paintings. 2013 original watercolor and oil on canvas. Through September 30 at 1000 Lakeside, Newbury, MA. 978-452-0000

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ENTERTAINMENT WEEKLY

ENTERTAINMENT WEEKLY

70 ART

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SHOWtimes

11: NEW TV SCHEDULEMENT TIMES SUBJECT TO CHANGE WITHOUT NOTICE
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theater.com

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Full schedule not available
at print time

BLVD CINEMEX 4

301 3rd Ave. Suite 100
360.346.6666

Wednesday 9:—Thursday 9
Kiss Kiss 4: 7:30 The Mental
Instruments: City of Men 8
9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
Monsters 9:50 Places 9:50

Friday 9:—Saturday 9
Kiss Kiss 4: 7:30 The Mental
Instruments: City of Men 8
9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
Monsters 9:50 Places 9:50

CAPITOL SHOWPLACE

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
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9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
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Friday 9:—Saturday 9
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Sunday 9:—Monday 9
Kiss Kiss 4: 7:30 The Mental
Instruments: City of Men 8
9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
Monsters 9:50 Places 9:50

ESSEX CINEMAS & T-REX THEATER

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
Kiss Kiss 4: 7:30 The Mental
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MAJESTIC 10

1000 14th St. NW
202.331.1111

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MARDUKS THEATRE

1000 14th St. NW
202.331.1111

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MORRIS ROXY CINEMA

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
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PARAMOUNT TWIN CINEMA

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
Kiss Kiss 4: 7:30 The Mental
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9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
Monsters 9:50 Places 9:50

PALACE CINEMAS

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
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ST ALBANS DRIVE-IN THEATRE

1000 14th St. NW
202.331.1111

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SUNSET DRIVE-IN THEATRE

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
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THE SAVOY THEATRE

1000 14th St. NW
202.331.1111

Wednesday 9:—Thursday 9
Kiss Kiss 4: 7:30 The Mental
Instruments: City of Men 8
9:45 9:45 Paramount 9:30
7 Perry Jackson: Sea of
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Spectacular News 9: 15

Friday 9:—Saturday 9
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STOWE CINEMA 3 PLEX

1000 14th St. NW
202.331.1111

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WILSON THEATRE

1000 14th St. NW
202.331.1111

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MOVIE LISTING #125

THE SPECIAL SERVICES MAN A high school problem boy on a downward spiral (Matt Teller) finds himself on his knees driven to a bookshelf in a public library (the southwest of 500 Days of Summer) (Shirley Maesley and Sara Lerner) (Lionel Jarry/Panorama) (PG)

THE MAN WHO KILLED A 16-year-old boy (James) is caught by his father by working at a local park where he is not supposed to be. He is only 16 years old (Robert) in this movie (James) (Lionel Jarry/Panorama) (PG)

THE PRISONER A man (James) is caught by his father by working at a local park where he is not supposed to be. He is only 16 years old (Robert) in this movie (James) (Lionel Jarry/Panorama) (PG)

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MOVIES YOU MISSED & MORE

BY MARCUT HARRIS



Antiviral

This week's movie you missed: **Antiviral** (director Brandon Cronenberg) (PG-13) (Lionel Jarry/Panorama) (PG-13)

Live culture
VERMONT ARTS & RECREATION
serveedgertv.com/liveculture

THE PRISONER A man (James) is caught by his father by working at a local park where he is not supposed to be. He is only 16 years old (Robert) in this movie (James) (Lionel Jarry/Panorama) (PG)

NEW ON VIDEO

THE PRISONER A man (James) is caught by his father by working at a local park where he is not supposed to be. He is only 16 years old (Robert) in this movie (James) (Lionel Jarry/Panorama) (PG)

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Antiviral (Lionel Jarry/Panorama) (PG-13) (Lionel Jarry/Panorama) (PG-13)

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Antiviral (Lionel Jarry/Panorama) (PG-13) (Lionel Jarry/Panorama) (PG-13)

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fun stuff

MORE FUN! STRAIGHT DOPE (P.25) CROSSWORD (P.C. 5) & CALENDAR & SUDOKU (P.C. 7)

EGIE EVERETTE



DAKOTA MCFARZEAN



LULU EIGHTBALL

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Curse, Felled Again

Antonio Jennings owes his head with a Chicago Bulls cap and a slim-tight black ski-funk robe, then robbing three suburban Chicago banks of \$4,500, but then he posted photos of himself wearing the cap on Facebook, using his real name. FBI agents matched the photos to security camera footage of the heists and arrested Jennings, who pleaded guilty. (Chicago Sun Times)

Last Wish

After Scott E. Eastman, 55, died in Columbus, Ohio, the death notice included his request that six Cleveland football players serve as pallbearers to lower him into his grave "so the Browns can let him down one last time." (Columbus Dispatch)

Little Things Mean a Lot

Genaroza Nolasco, 37, fired two shots in the air in Pungnap, in the Philippines, and was tracking his gas into his washroom when it fired again, according to ABS-CBN News, and accidentally shot off his penis. Earlier this year, the *TriStar* and *Taboo* Guardian reported that a security guard accidentally shot off his penis; he survived, only to be charged with illegally possessing the weapon. (Washington Post)

What Were We Thinking?

After the New York Mets asked the American Indian Community House to help organize a Native American Heritage Day at the ballpark, the newspaper group brought a block of 500 Indians and was invited to stage *prayer* festivities, including traditional singing and dancing, outside Citi Field. The Mets also agreed to print 500 T-shirts for the occasion and broadcast two public-service announcements for the group on the stadium's video boards. Then Mets officials canceled the game was scheduled for July 26 against the Atlanta Braves. Concerned that the Braves, known for their fans' tomahawk-chop cheer, might interpret the event as a protest over the team name, the Mets notified the AICHC that there would be no public-service announcements and no prayer festivities. "This whole thing wasn't even our idea," AICHC deputy director Kevin Tinsion said after the group canceled its participation and requested a refund for the 500 tickets. "But it just feels like we're being marginalized again within our own community." (New York Times)

Odd Accidents

Police said the driver of a Ford Taurus that crashed into a sport utility vehicle in Crestwood, Ill., killing both-seat passenger Linda Blumick, lost control

of the vehicle after a cellphone charging cord became entangled with the steering wheel. (Chicago Sun Times)

Criminal Cuisine

Sherrif's deputies who arrested Rick Frederick, 22, for roasting arrest for drunk driving and 11 other violations in Lasalle County, Ill., reported that while sitting in the patrol car, Frederick started eating the building around the door. The deputies added criminal damage to government property to the other charges. (Associated Press)

Nickel-and-Dime Crime

Investigators who noticed a surge in collections after Buffalo, N.Y., crunched from parking meters to computerized pay stations located parking center mechanic James Ragarzette, 58, of stealing \$10,000 over an eight-year span, all in quarters. Prosecutors said Ragarzette, who blamed a gambling addiction and Crohn's disease for his actions, regularly took coins from 70 to 75 meters a day, rolled them and exchanged the \$10 rolls for cash at various banks. In the past following Ragarzette's arrest and that of a former coworker accused of stealing \$15,000 in quarters, parking commissioner Kevin Richter said parking meter revenue increased by more than \$500,000. (Associated Press)

Wanna-Be of the Week

Firefighters arriving at a library fire in Brooksville, Fla., noticed a man on the scene wearing firefighting gear. When asked for an explanation, the man, identified as Joseph Michael Branson, 36, said he bought the gear on eBay because it still suited the fire on his sweater and showed up hoping to help fight the blaze. After further questioning, Branson admitted setting the fire, which caused more than \$300,000 in damage. (South Florida Sun-Sentinel)

Update: See No Evil

Following the release of pictures taken after the July 6 Asiana Airlines crash in San Francisco showing a fire truck running over and killing a 16-year-old survivor who had been thrown clear of the crash, the city fire department explicitly banned future insurance photos that record emergency scenes, such as the one worn by a firefighter that showed how Ye Ming-Yuan died. "The privacy of the individual is paramount," Chief Joanna Hayes-White insisted. But Anthony Torroncillo, attorney for the victim's family, questioned the decision and its timing, asking, "Why would anybody not want to know the truth?" (Associated Press)

BLISS BY HARRY BLISS

"Oh, come on—you act like you've never seen a venture capitalist before."

TED RALL

IGNORING AMERICAN COMPLAINTS, PALESTINE HAS BEGUN CONSTRUCTION OF NEW SETTLEMENTS ON THE BRITISH MANDATE MAP OF THE MIDDLE EAST.

AFTER, WE NEVER REALLY DOUBT MUCH WITH THEIR ADVICE. THEY'VE GOWN AND CULTURALLY BARRIED. MEANWHILE, ISRAEL IS OVERWHELMED.



BY NOTING THEIR NEED TO PROTECT THEMSELVES FROM AMERICAN TERRORIST ATTACKS, PALESTINANS SAY THAT NEGOTIATIONS ARE POINTLESS.

WE OFFEND THEM ABOUT EVERYTHING THEY WANTED. BUT THEY STOP ATTACKING US AND THEY STOP KILLING EXTREMISTS.



AMERICANS SAY THE PALESTINANS ARE STEALING THEIR LAND AND MAKING IT HARD TO TRAVEL.

THE WHOLE IN PROSECUTION HAS RUN IN MY FAVOR AND HIS FAVOR BECAUSE "OH, BUT YOU'VE IT BEHIND THERE." "SECURITY WALL."



AMERICANS WILL PRETTY MUCH KEEP THROTTLING BOYCOTS AND WHIMPER ABOUT U.N. RESOLUTIONS.

BUT THE SETTLEMENTS ARE ILLEGAL. "CURE."



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by TOM TOMORROW



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the **what's good**
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Goddard College
PLAINFIELD, VERMONT

SEPT 6

Rachel Ries

with LAURA CORTESE

Friday, Sept. 6 at 8pm



\$12 Advanced
\$17 At the door

Goddard College
Concerts
Music Center for the Arts

SEPT 21

Psychology and Counseling

Program Visiting Day

Saturday, Sept. 21 at 10am



FREE EVENT

Learn how our flexible, goal-oriented approach gives you the freedom to design your program around your own interests and goals, and make our affordable, low-residency model fit with your busy life. Join us at the Inland Mountain campus for the MA in Psychology visiting day. Learn about our low-residency model, meet with the program director, attend faculty workshops and hear the campus.

RSVP required. Visit www.goddard.edu/sep21 or call 800-944-5111

SEPT 27

Djeneba Seck

Malian rapper with members of Benika

Friday, Sept. 27 at 8pm



\$15 Advanced
\$20 At the door

Goddard College
Concerts
Music Center for the Arts

OCT 8

RFA in Creative Writing Program presents

Cornelius Eady Poetry Reading

Author and member of Open Circle, a national organization for African American poetry and prose.

Tuesday, Oct. 8 at 7:30pm



FREE

800.55.5050
www.goddard.edu/concerts

PHOTOGRAPH BY JEFF

STYLING BY JEFF

STYLING BY JEFF

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RIVERBERRY FARM

RIVERBERRY FARM
Fairfax, Vermont

The idyllic riverside hamlet of Fairfax is made all the more pastoral by the 50-some odd acres of Riverberry Farm. Owner-operators David Marchant and Jana Soranson, along with their two kids and a slew of seasonal employees, prattle over the lush, all-organic farmland and provide us with beautiful berries, select small fruits, and an abundance of fresh local veggies!

BUTTERFLY BAKERY
Montpelier, Vermont

Claire Pitts is the witty, well-educated owner/operator of Montpelier's charming Butterfly Bakery. At age 14, she started removing refined sugar from her recipes; nowadays, she spends her days baking up a sustainable storm. Using local and organic flour, oats, maple syrup, and more, Claire whips up her glorious granolas—and cookies, and scones, and even crazy chocolate truffles!

HEALTHY LIVING LOVES LOCAL

